

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2324.

SATURDAY, MAY 11, 1872.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

INDIAN CIVIL ENGINEERING COLLEGE.—It has been determined by the Secretary of State for India in Council that in the examination for admission into this College, intended to be held in 1872, and 1873, the Examination Board will allow Candidates to compete who shall, on the 1st of the month, have attained the age of twenty. For the Examinations in 1872 and 1873, the maximum limit of age will remain, as at present, at twenty-one.

India Office, 23rd April, 1872.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—For the relief of distressed Artists, their Widows and Orphans.—President—Sir Francis Grant, P.R.A.

The Most Noble the MARQUIS OF LORNE will preside at a Dinner, to be held at Willis's Rooms, St. James's, on SATURDAY, May 11th, 1872, in aid of this Institution. The cost of the Dinner, including Wine, &c. Tickets can be obtained from the Stewards or Officers of the Society, who also will receive notice of Donations, to be announced at the Dinner.

Stewards.

William Cox, Esq.
Wict Cole, Esq., A.R.A.
T. H. Cooper, Esq., R.A.
William Gale, Esq.
Sir John Gilbert, P.W.C.S.
Hon. Henry Graves.
Charles G. Green.
Caroline G. Lewis, Esq.
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W. Cave Thomas, Esq.
Harrington Tree, Esq., M.D.
A. T. Tracy, Esq.
Arthur Wagg, Esq.
William Waring, Esq.

JOHN EVERETT MILLAIS, R.A., Hon. Secretary.
FREDERIC W. MAYNARD, Assistant Secretary.
24, Old Bond-street.

PALL MALL CLUB (non-political).—Members are hereby informed that the new and much-enlarged Club-houses, now under construction, Pall Mall, will be opened to their reception on and after TUESDAY, the 14th May. A limited number of Candidates will be admitted at the following Fees: Entrance, Fifteen Guineas. Annual Subscription: Town, Five Guineas; Country Members, residing beyond 60 miles from London, Three Guineas; Officers on Service, One Guinea.

Committee.

The Very Rev. the Dean of Adrian Hope, Esq.
Archbishop of Canterbury, Edward Johnstone, Esq.
Major Brabazon.
Frederick Braby, Esq.
W. Lloyd Birkbeck, Esq.
Sydney Dares, Esq.
Rev. Mr. F. D. Eden.
The Hon. and Rev. A. B. Hamilton.
Henry Hearne, Esq.
Charles Hunter, Esq.
Henry Alers Hawkey, Esq.

Particulars as to Candidature may be had of the Secretary.

THE UNITED LAND COMPANY (LIMITED).—DWELLINGS for the WORKING and MIDDLE CLASSES.—The Company have now on Sale highly eligible BUILDING SITES in healthy suburban localities, with all the advantages of thorough drainage, good roads, for gas, water, rapid communication with towns by rail, river, or omnibus, suitable especially for the Wo king and Middle Classes, who, in addition to buying the land at a cheap rate, with payment of the cost by easy instalments, can have advances for building on the plots on liberal terms, from the Constitutional Benefit Building Society, now operating with the United Land Company (Limited). The system has been at work twenty years, and has afforded all classes of the community the opportunity of becoming their own landlords, living on their own freehold. Facilities are also given to those who may wish to buy houses ready for occupation in various parts of the country, the purchase-money being liquidated by monthly or other payments.—For prospectuses and Particulars of Land and Houses for Sale, apply, by letter or post, to the Offices of the Land Company and Building Society.

CHARLES LEWIS GRUNENSEN, Secretary.
33, Norfolk-street, Strand, London, W.C.

CRYSTAL PALACE.—SPECIAL ATTRACTIONS.—THIS DAY AND NEXT WEEK. SATURDAY, May 11th, THE GREAT FLOWER SHOW of the Season.—Promenade Concert, &c. WEDNESDAY, Third NATIONAL CAT SHOW, First day. THURSDAY, OPERA, at 3—FIREWORKS, at 9 p.m.—CAT SHOW, Last day. SATURDAY, GRAND SUMMER CONCERT, at 3. Admission: Flower Show, 7d.; other Days, 1s., except Saturday, 5s. (on by ticket purchased before the day, Half-a-Crown). Guinea Season Tickets free.

UNDERGROUND JERUSALEM: an EXHIBITION OF WATER-COLOUR PAINTINGS, by WILLIAM SIMPSON.—Illustrating the recent Explorations. PALL MALL GALLERY, 48, Pall Mall (Mr. Thompson's), 10 to 6.—Admission, including Descriptive Catalogue, 1s.

OLD BOND-STREET GALLERY, 25, Old Bond-street.—THE EIGHTH EXHIBITION of PICTURES in OIL and WATER COLOURS.—MAY the 13th and 14th are the days appointed for receiving Pictures.—Admission, 1s.; Catalogues, 6d. G. F. CHESTER, Hon. Sec.

EXHIBITION of PHOTO-MEZZOTINT PORTRAITS of the HOUSE of COMMONS, Musical, Dramatic, and Medical Celebrities, by FADELLE and MARSHALL, will be OPEN to the public, TUESDAY, June 4, at their GALLERY, 230, Regent-street, W.—Admission by private Card.

EXHIBITION of Works of Art in BLACK AND WHITE.—Notice to Artists.—It is intended to have an Exhibition of Drawings, Etchings, Engravings, &c. in June next. Regulations can be had on application to the Secretary, Dudley Gallery, Egyptian Hall, Piccadilly.

HIGH-CLASS PICTURES of the British and Foreign Schools, and a Collection of choice WATER-COLOUR DRAWINGS, selected with the greatest care from the Easels of the different Artists, always ON VIEW at T. M'LEAN'S New Gallery, 7, Haymarket (next door to the Theatre).

WILL OPEN on MONDAY, 13th May, The SUMMER EXHIBITION of the SOCIETY of FRENCH ARTISTS, 108, New Bond-street.—Admission, One Shilling.

SIGNOR P. PRIOLI requests the honour of a VISIT to his STUDIO, 64, Stockwell Park-road, S.W., to view his WORKS of ART (in number about 200), consisting of Oil Paintings, Water Colours, &c. To be viewed daily (Wednesday excepted) from 11 till 7, to the end of May, on presentation of card.

UNIVERSITY COLLEGE, LONDON.

The PROFESSORSHIP of POLITICAL ECONOMY will become VACANT at the end of the present Session, by the Resignation of Professor CAIRNS. Applications for the Appointment will be received up to WEDNESDAY, May 22nd.—Further information may be obtained at the Office of the College.

JOHN ROBSON, B.A.,
Secretary to the Council.

April 15, 1872.

THE LONDON INTERNATIONAL COLLEGE.—Founded under the auspices of the late RICHARD CORDEN. Inaugurated 10th July, 1867, by H.R.H. the PRINCE of WALES.

Principal—Dr. L. SCHMITZ, F.R.S.E., Late Rector of the High School, Edinburgh.

Vice-Principal—M. S. FORSTER, C.L.L.A., Oxford.

The aim of this College is to afford an Education of the highest order, harmonising with the wants and spirit of the age. Unfeathered by traditional usages, this College assigns a prominent place in its Curricula to Modern Languages and the Natural Sciences.

The SUMMER TERM COMMENCED on WEDNESDAY, the 1st May, 1872.

Applications for admission should be addressed to the PRINCIPAL, or to the SECRETARY, at the College, Spring-grove, near Isleworth, Middlesex.

EDUCATION FOR BOYS IN GERMANY.

In the picturesque Town of MARBURG, near Frankfurt-on-the-Main, there are noted UNIVERSITY, GYMNASIUM, and REAL-SCHULE, with all appliances and facilities for a complete Modern Education.

A few Pupils can be accommodated with BOARD, LODGING, and WASHING, with oversight of Studies and leisure hours, in a comfortable, healthily situated, by Dr. DUKE, Master of the Real-Schule.

References as to Terms, &c. is permitted to Mr. W. JONES, Chemical Works, Middlebrough-on-Tees; and Dr. REINHOLD PAULI, Professor at Göttingen.

GERMANY, HEIDELBERG.—Miss CAPELLE receives a few YOUNG LADIES to educate and perfect in Modern Languages and Music. Professors from the University attend. Home Comforts, English Diet. Escort offered.

ITALIAN LANGUAGE, LITERATURE, and HISTORY.—Signor N. PERINI, whose Pupils obtained all the Medals at the last six Indian Civil Service examinations, has a few hours weekly disengaged.—Address Signor F. Perini, 261, Hampstead-road, N.W.

A N OXFORD GRADUATE, CURATE of Wargrave, formerly Second Master of the Harrow Preparatory School, and lately removed from the neighbourhood of Eton, receives into his House, to prepare for the Public Schools or otherwise, a few PUPILS to whom, assisted by competent Masters, he devotes his entire time, having Clerical duty on Sundays only.—Address the Rev. A. R. PARTCHARD, Greenwood Lodge, Wargrave, near Henley-on-Thames.

M R. D. A. BASSETT, LL.B. B.A., Prizeman of the University of London, RECEIVES LIMITED NUMBER of PUPILS for Warrington and other Army Examinations, the Universities, Civil Service &c. The higher branches of Mathematics thoroughly taught. Terms on application.—Address Elms Park, Runcorn.

NEGLECTED CLASSICS.—Gentlemen (Adults) wishing to commence, or to complete, the Study of GREEK or LATIN, are invited to apply to a Teacher of much experience, whose Books and System of Teaching have been reviewed and highly recommended by the late Rev. Sydney Smith, Macaulay, and other great Authorities.—Address Z. 2, Balaclava-terrace, Richmond, S.W.

SPANISH.—Literary or other Employment required by a Gentleman, who has been engaged on the Free for some years in South America, in which his knowledge of the country politically and commercially, and of the Spanish language, would be of service. Acustomed to Translation.—Address G. F. T., 26, Clarence-terrace, Finsbury Park, N.

LAW TUTOR.—Candidates for the First or Second LL.B. Examination, or for the LL.D. Examination of the London University, are prepared by a BARISTER (an Oxford and London graduate) in Chambers, 10, Chancery-lane, for the Five guineas per month; Twenty-five Guineas for the Half-year for men and Honourable men alike.—Address A. R. L., care of Messrs. Butterworths, 7, Fleet-street, E.C. References, if desired, to former Pupils.

A GENTLEMAN (age 33), who has travelled on the Continents of Europe, Asia, and Africa, is conversant with Latin, French, and German, and of considerable Literary and Scientific Attainments, desires some Occupation, Educational or otherwise, suited to his abilities.—Address X. F., Post-office, Preston-street, Brighton.

THE ADVERTISER, who is acquainted with the Classics and the French Italian, Spanish, and Latin, will be open as an Agent, and show as LIBRARIAN, SECRETARY, or CURATOR, to a Nobleman, Gentleman, or Society. Highest references.—Address JOHN T. CURRY, Baylis House, Slough, Bucks.

BOARD and PERMANENT RESIDENCE in a PRIVATE FAMILY, at Highgate, offered to a Gentleman or Lady. Easy access by rail to the City and West-End. Terms, 100/- per annum. Good references given and required.—Address T. K., Post-office, Highgate, London, N.

DIED, on the 6th inst., at Portsea place, Connaught-square, after a long and painful illness, borne with the greatest patience and resignation, SIGNOR GIULIO REGONDI.

MISS GLYN (Mrs. E. S. DALLAS) will READ VERBALIZATIONS of her favourite Scenes from Shakespeare at the CONVERSAZIONE of the LONDON INSTITUTION, on WEDNESDAY, May 13. The Library will be opened at 6:30; the Theatre at 7:30. Evening Dress.

By order of THOMAS PIPER, Hon. Sec.

London Institution, Finsbury-circus.

MISS GLYN'S RETURN to ENGLAND.—Miss GLYN (Mrs. E. S. DALLAS) announces that she is about to give a Series of SHAKESPEAREAN READINGS, and that she will TEACH READING and ELOCUTION during her leisure from Public Engagements.—Letters to be addressed to Mrs. DALLAS GLYN, 6, Hanover-square, W.

READING ALOUD, PUBLIC SPEAKING.—MISS EMILY FAITHFULL continues her CLASS LESSONS every MONDAY and THURSDAY, at 3 o'clock. Private Lessons daily. Miss Faithfull has been most successful in curing indistinct articulation, hesitancy, lisping, and in strengthening Pupils' voices from weak chests (*vide Lance*). Ten Lessons, Class, 11. 12.; Course of Six Private Lessons, 31. 3s.—Apply to SECRETARY, 20, Norfolk-square, Hyde Park, W.

SPIRITUALISM or PSYCHIC FORCE.—ST. GEORGE'S HALL, Langham-place, SUNDAY Afternoon, May 13th, at 3 o'clock, a LECTURE will be delivered by GERALD MASSEY—"Facts of my own Experience and various Theories of the Phenomena." Admission, 2s. 6d.

SO SOCIETIES, &c.—“Does the Bible sanction Woman Suffrage?”—“The head of the woman is the man.” Anti-Woman Suffrage. Single Lecture or Course.—For terms of delivery, address, by post, Mr. M'GRIGOR ALLAN, 1, Nelson-square, Commercial-road, Peckham, S.E.

SECRETARY.—A GENTLEMAN, who has recently held a Public Appointment Abroad, desires Employment as SECRETARY to a Nobleman or Gentleman engaged in Public Life. He is conversant with European Languages, master of much useful original information, has travelled extensively, and is accomplished in literary pursuits.—Address CHALCO, at Nutt's Foreign and Classical Library, 270, Strand, W.C.

WANTED, to WRITE a WEEKLY LETTER for an ENGLISH NEWSPAPER, by a Gentleman resident in New York.—Address CHARLES J. HAMCOURT, 10, Belgrave-road, Birmingham.

PRESS.—WANTED, an Engagement as JUNIOR REPORTER.—Writes 140 words a minute. Highest references.—Address H. H., 8, Upper Barnsbury-street, London, N.

A GENTLEMAN, of considerable Experience in Literary-work, desires Occupations as a REVIEWER or WRITER of POLITICAL LEADERS on a London or Provincial Weekly Paper, is also open to Magazine work.—Address S. O. M., Mr. Miles's, 7, Regent-street, Leamington.

THE PRINCIPAL REPORTER (good Verbatim and Descriptive Writer) on a leading Daily requires a RE-ENGAGEMENT.—Address X. Z., 27, Hart-street, Bloomsbury-square.

PROOF READER.—Engagement wanted by a well-educated man, thoroughly competent; is also a good Book-keeper.—Address Beta, 169, High Holborn, W.C.

COPYIST.—Manuscripts, Letters, &c. COPIED accurately in a clear hand.—Address C. H., Mrs. Roch's, The Square, Tenby, South Wales.

LITERARY.—TO AUTHORS.—MSS. can be FORWARDED for INSPECTION, and, if suitable, will be placed in a channel for publication.

Terms on application to J. A. HARDSTAFF, the English Literary Society, 34, Southampton-street, Strand.

TO AUTHORS and OTHERS.—Advantageous arrangements can be made for the PUBLICATION of WORKS in any Department of Literature with a Publishing House whose experience extends over a period of Thirty Years.—Address P. C. MEASER, C. MITCHELL & CO., Red Lion-court, Fleet-street, London, E.C.

WANTED, for the conduct of a successful Magazine.—A PARTNER with a moderate capital, to aid in promoting its further circulation and efficiency.—Address Beta, 22, Liverpool-road, N.

MAGAZINE.—WANTED, the PUBLICATION and BUSINESS MANAGEMENT of a MAGAZINE or Weekly Periodical, by a Publisher who has convenient Offices, and experience of this class of property in all departments. Any Proprietor desiring to have his interests well and economically managed, would find this a good opportunity. A Share might be taken.—Address MAGAZINE, Measer, C. Mitchell & Co., 12 and 13, Red Lion-court, Fleet-street, E.C.

AGENCY.—WANTED.—An Old-established Publishing Firm is open to act as LONDON AGENT for a Foreign or Provincial House, or for a Newspaper or Periodical. Address Measer, Messrs. C. Mitchell & Co., Red Lion-court, Fleet-street, E.C.

TO NEWSPAPER PROPRIETORS.—A Gentleman is anxious to obtain, with a view to Partnership, the MANAGEMENT of a respectable WEEKLY NEWSPAPER, in the South of England.—Address E. B., care of Mr. J. M. Powell, 3, Bowes-street, Fleet-street, London.

LITERARY.—Wanted to Purchase, the COPYRIGHT or a SHARE in a well-established NEWSPAPER or MAGAZINE.—Particulars in confidence, and appointment for interview, to Mr. WALLS, 186, Brixton-road, S.W.

Photographic Apparatus, &c.

MR. J. C. STEVENS will SELL by AUCTION, at his Great Rooms, 33, King-street, Covent-garden, on FRIDAY, May 17, at half-past 12 precisely, CAMERAS and LENSES by and Makers—Printers—Fotographs, &c.—Opera and Race Glasses—Foggo—Turning Lathe—Guns and Pistols—Musical Boxes, and a great Variety of Miscellaneous Articles.

On view after 2 o'clock, on the day prior and morning of Sale, and Catalogues had.

Extensive Collection of Shells.

MR. J. C. STEVENS will SELL by AUCTION, at his Great Rooms, 33, King-street, Covent-garden, on WEDNESDAY, May 22, at half-past 12 precisely without reserve, the SECOND and last PART of his extensive COLLECTION of SHELLS—Principally of a GENTLEMAN, deceased, containing a very large number of Species, many of them rare, and all in the finest condition; also several Cabinets.

On view the day prior and morning of Sale, and Catalogues had.

Valuable and Interesting Collection of Works of Art and Antiquities, formed by the late PURNELL B. PURNELL, Esq., of Stancombe Park, Gloucestershire.

MESSRS.

SOTHEBY, WILKINSON & HODGE, Auctioneers of Literary Property and Works illustrative of the Fine Arts, will SELL BY AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on THURSDAY, May 8, and Seven Following Days, at 1 o'clock precisely, the valuable and interesting COLLECTION OF WORKS OF ART, formed by the late PURNELL B. PURNELL, Esq., of Stancombe Park, Gloucestershire; comprising a great variety of ancient Egyptian, Greek, Roman, and Celtic Antiquities—Gold Personal Ornaments—Greek Painted Vases of High Character—Ancient Glass—Arms and Armour—Medieval Metal Characters—Antique Figures—Civilians—Irons and Weapons—Majolica—Italian Majolica and German Stone Ware—Bijouterie—Plate of the 16th and 17th Centuries—Venetian and German Glass—Porcelain—Wedgwood Ware, &c.—Paintings—Illustrated Books of Art—Stuffed Birds and Animals—South Sea Weapons—a Cabinet of choice Gold and Silver Coins and Medals, &c. May be viewed. Catalogues may be had.

The Reserved Portion of the very Important and Valuable Library of a Gentleman.

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SOTHEBY, WILKINSON & HODGE, Auctioneers of Literary Property and Works illustrative of the Fine Arts, will SELL BY AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on FRIDAY, May 17, and Following Day, at 1 o'clock precisely, the RESERVED PORTION of the very important and valuable LIBRARY of a Gentleman, recently removed from Leicester, 4 vols. in 9 volumes—Orme's History and Antiquities of the County of Chester, 3 vols. large paper—Blomefield and Parkin's History of Norfolk, 11 vols. large paper, ruskin extra—Dugdale's Warwickshire, by Thomas, 2 vols. and other large antique Books—also a Cabinet of Choice Charters, a very large copy of the rare First Edition—Gough's Sepulchral Monuments in Great Britain, 3 vols. in fine copy, by Kithaber—Antiquarian Works of Sir William Dugdale, Strafford, and of other distinguished Authors—the rare First Edition—Homer's Iliad, & L'Amour des Amis, with Superb Illustrations—Monarchs of Monarchs, 20 vols. large paper, a magnificent copy of the First Edition—Works of Piranesi, 14 vols. fine early Roman impressions of the beautiful Engravings—Works of Nanteuil, 2 vols. folio, many brilliant Proofs, red morocco, super extra—finely illuminated Manuscripts—A Choice of Rarity and Value in the different branches of Literature and Art.

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A very Extensive and Valuable Collection of Engravings, the property of a well-known Amateur.

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SOTHEBY, WILKINSON & HODGE, Auctioneers of Literary Property and Works illustrative of the Fine Arts, will SELL BY AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, May 27, and Seven Following Days, at 1 o'clock precisely, the valuable and interesting COLLECTION OF ETCHINGS and ENGRAVINGS, the property of a well-known Amateur, who has devoted nearly half-a-century towards its accumulation. It comprises a very large assemblage of British Portraits, the Dramatic Portion of which is the most numerous ever submitted to public sale, and the first collection of English Portraits—also a series of Prints; an important series of the best Works of the principal Engravers in Mezzotint, of this and other Countries, illustrating the Rise and Progress of this beautiful Art, as well as that of the Works of Sir Joshua Reynolds, includes a very large number of very choice Proofs, and after Sir Joshua's own hand, the latter including a valuable selection of the Works of Watteau, together with fine Prints by Modern Engravers, specimens of Etchers and Engravers of the different Schools, with a remarkable Series of the Etchings by Callot and Belli; Works of Hogarth, Caricatures by Gillray, and a few Plates of Cruikshank, with many of the best productions of Cruikshank and some of the best productions of Gillray. May be viewed two days prior, and Catalogues had; if by post, on receipt of four penny stamps.

The Valuable Library of the late Rev. RICHARD TWOPENY; of THOMAS WALKER, Esq.; and of a French Collector.

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SOTHEBY, WILKINSON & HODGE, Auctioneers of Literary Property and Works illustrative of the Fine Arts, will SELL BY AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on WEDNESDAY, May 29, and Three Following Days, at 1 o'clock precisely, the valuable and interesting COLLECTION OF RICHARD TWOPENY, of the late THOMAS WALKER, Esq., of Ravenfield Park, Yorkshire; and of a French Collector; including an superbly splendid Work on the Birds of America, with coloured plates, in 4 vols. elephant folio, and having the Descriptive Text in 4 vols. Impression—Geographical Works, 5 vols. with colour plates—Gould's Birds of Australia, 11 Parts, coloured plates—Galerie de Florence et du Palais Pitti, 4 vols.—Jones's Grammar of Ornament—Cannan's Britannia, 4 vols.—Rapin and Tindal's History of England, 5 vols.—Foxe's Book of Martyrs, 3 vols.—Ware's Irish Annals—Simeon's History of the English Church—Society's Publications—Compotes Rendus—Hedelodamans des Séances de l'Academie des Sciences, depuis 1838 jusqu'à la fin de 1866, a complete series of this very rare work—Choméon Nurembergensis—and numerous other important and valuable Works, in all Classes of Literature, in the English and Foreign Languages.

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MESSRS.

SOTHEBY, WILKINSON & HODGE, Auctioneers of Literary Property and Works illustrative of the Fine Arts, will SELL BY AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on THURSDAY, May 30, and Following Day, at 1 o'clock precisely, the VALUABLE LIBRARY of the late Rev. JAMES YATES, Esq., M.A. F.R.S. F.G.S. F.L.S., consisting Works of the Fathers of the Church, Natural History, Topography, Greek and Latin Classics and Translations, Privately Printed Books, Works on Antiquities, including a fine Copy of Gravius and Gronovius, 33 vols.—Archaeology and Books on the Fine Arts, Ecclesiastical History, Transactions, &c.

On view two days prior, and Catalogues had.

Collection of Drawings by the Old and Modern Masters, formed by Dr. BARRY DELANY, M.D.

MESSRS.

SOTHEBY, WILKINSON & HODGE Auctioneers of Literary Property and Works illustrative of the Fine Arts, will SELL BY AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on WEDNESDAY, June 6, at 1 o'clock precisely, a COLLECTION OF DRAWINGS by the Old and Modern Masters, formed by Dr. BARRY DELANY, M.D., Fellow and Member of Council of the Royal Historical and Archaeological Association, comprising a large number of choice Specimens, and including containing 363 Studies by eminent and well-known Masters; and among the Modern Masters are good examples by Alfred Chalon, R.A., Cicerina, Samuel Cooper, Edward William Cooke, R.A.—a beautiful Landscape, by David Cox, in the Artist's best style—Luke Craddock, Joshua Reynolds, and others; including a Portrait of his Uncle, the Hon. Joshua Reynolds, and another, by Comte d'Orsay—others by Angelica Kaufmann, Raphael Maelzel, John Francis Rigaud, R.A., Ary Scheffer, Henry Singleton, M. Thorncroft—Views in Ajaccio, Napoleon's House, Chapel, &c., by Clarkson Stanfield, R.A., signed and dated—Collection of Sketches by Hayter, &c.

On view two days prior, and Catalogues had.

Finest Collection of Old English Porcelain and Pottery.

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Pictures, Drawings, and Prints by the Old and Modern Masters, the Property of a Collector.

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SOTHEBY, WILKINSON & HODGE Auctioneers of Literary Property and Works illustrative of the Fine Arts, will SELL BY AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on FRIDAY, June 7, at 1 o'clock precisely, a COLLECTION OF PICTURES, DRAWINGS, and PRINTS, by the Old and Modern Masters, the property of a Collector. The Pictures include a very fine specimen of Philip Wouvermans a Landscape and Cattle, by A. Cuy—Cup Ornament, by Watteau, exquisitely painted, with Figures and Masks, three of which are known to have been painted by Watteau—Landscape Portraits by Van Vandijk—Marble—Among the Modern is a fine *Watteau* by Philippe, by G. B. Chapman—an exquisite cabinet example, by R. Pickering, R.A.—a Corn-field, with Reapers by Heywood Hardy; and the Drawings comprise early Works by J. M. W. Turner, Cooley and H. W. Pickering, and a fine *Watteau* by Heywood Hardy; just, David Hannay, and G. Warren, and among the Prints are Works by Hogarth, including the Laughing Audience, with the Receipt and Autograph—Portraits after Sir Joshua Reynolds, &c.

May be viewed two days prior, and Catalogues had on receipt of six stamps.

Collection of Greek and Roman Coins, the Property of JULES SAMBON, Esq. of Naples.

MESSRS.

SOTHEBY, WILKINSON & HODGE Auctioneers of Literary Property and Works illustrative of the Fine Arts, will SELL BY AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, June 10, and Three Following Days, at 1 o'clock precisely, a choice COLLECTION of RARE OLD PORCELAIN, the Property of a Gentleman, removed from Park-lane; comprising fine old Dresden Groups, Figures, Vases, Ewerles, Tea and Coffee Pots, and Cabinet Cups and Saucers—specimens of Berlin, KPM, Copenhagen, and other Manufactures—Lustre, Iron, and Porcelain—Porcelain—fine large Majolica Dishes—Venetian Glass—a pair of handsome Cabinet Ebony Cabinets—Old French Clocks and Candelabra—also six important Drawings in Water Colour by T. M. Richardson, and a few Pictures.

May be viewed the day prior, and Catalogues had; by post, on receipt of four penny stamps.

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For many years past, all those who take an interest in our Indian Empire have been eagerly looking for this long-promised work, which was to form a suitable literary monument to the memory of Sir Henry Lawrence. Able though he was, he has been surpassed in ability by several of those who made Indian history, and though by profession and in heart he was a soldier, and a good one, he never had the chance of distinguishing himself in the career of arms. The circumstances of his death would alone have sufficed to give him a certain amount of temporary notoriety, not to say fame, for his name will ever be connected with the history of one of the most gallant defences ever made by an English garrison. Had he, however, been merely the gifted administrator, the fearless, zealous artilleryman, and the intrepid commandant of the famous Lucknow Presidency, he would have passed out of the remembrance of most persons. What, then, makes the name of Sir Henry Lawrence still a familiar word? The book before us shows that, though not in the ordinary sense of the word a great, he was a good, a pure-minded, an unselfish, and noble man. He was the type of the ideal modern Englishman, and a thorough Christian, though not obtrusively so. In the course of his active life he secured much respect, but he won even more love. He was no monster of virtue, he was not devoid of personal ambition, he possessed a perfect consciousness of his own value, and his temper was impatient. His ambition was, however, justified by the use to which he turned high office; his self-esteem proceeded mainly from the great simplicity of his character; he always struggled with his impatient temper, and, save on very rare occasions, kept it under subjection. He was so very human that his life cannot fail to be a useful lesson to every one who studies it, and his sympathies were so warm, his philanthropy so universal, that it is impossible even for those who know him only by reputation not to honour him.

In his early days he gave little promise of the success which in after-life attended on his persevering efforts to do his duty. Yet even as a child the truthfulness, the sympathy with the oppressed, and the unselfishness which were some of his chief characteristics, did not pass unnoticed. When at school the boys were one day assembled to listen to a tirade from the master against an unfortunate usher who had offended him. The master wound up his declamation by denouncing one of the boys who had taken the usher's part "as an assassin who had deeply wounded him." The "assassin" was Henry Lawrence. At a previous school he distinguished himself when quite a child by voluntarily reporting that he had broken a window. But it is time that we should begin briefly to trace the outline of his life. His grandfather was a mill-owner at Coleraine; his father, a gallant soldier who had been wounded while in the *Forlorn Hope* at Seringapatam, who had on other occasions

done good service in the Indian wars, and eventually sold out of the army as a colonel. Born in Ceylon, in 1806, he was, at seven years of age, sent off to Foyle College, at Derry, where he learned little, and gave no proof of intellect. After six years' stay at Derry, a stay lightened by no visits home for the holidays, the quiet, thoughtful, good-hearted boy, caring for no sports, and only interested in improvised dramas, was removed first to his father's house at Clifton, and a few weeks later to Mr. Gough's school, at College Green, Bristol. There he remained a year, and then proceeded to Addiscombe. His college career was creditable and successful, but not brilliant. He passed, it is true, for the artillery branch; but many lads of only ordinary abilities succeeded by dint of industry in accomplishing as much. "The same friend says—

"I am satisfied that had our Addiscombe professors been asked to name the cadet of all the 120 youths present at the academy whom they deemed most likely to distinguish himself in after-life, Henry Lawrence's name would have occurred to none. . . . There can be no doubt that had he been born thirty-five years later, he would have been ignominiously rejected by the examiners for cadetships in the Indian army; a fate which, under like circumstances, must have befallen Nelson himself and about three-fourths of the heroes to whom England owes her glory." Certainly Robert Clive, to whom, under Providence, England owes her Indian Empire, would never have passed "a competitive examination."

—This last sentence, it must be remembered, expresses the opinion of Sir Herbert Edwards, whose undoubted abilities and remarkable energy would have won him success in a competitive examination, as they did in arms, administration and diplomacy. To return to Henry Lawrence, the following passage explains, in great measure, his want of brilliancy at Addiscombe: "He was always asking the 'reasons' of things; and 'tracing effects to their cause'; walking slowly, as it were, and marking the road." No one indeed displayed more individuality of character in every way than did the young cadet. As an instance, we may extract the following passage: "At the end of the vacation, when leaving home for Addiscombe, he would go round the family and collect clothes for a poor lady in London; and on arriving in the metropolis, carry the bundle through the streets himself and deliver it." We may also mention that his father's warm friend, Mr. Hudleston, the Director, offered a direct commission in the cavalry to Henry Lawrence in the middle of his course, having previously conferred a similar favour on two of his brothers. He declined the offer, however, "lest it should be supposed that no Lawrence could pass for the artillery."

In 1822 his Addiscombe career came to an end. His own conviction was that his educational advantages had been but few. Writing some twenty-three years later to Major Broadfoot, he remarks, "I was never taught anything, no not even at Addiscombe"; and again, during the first Sikh war, he said one night to his brother John, "Do you think we were clever as lads? I don't think we were." Lord Lawrence's subsequent commentary on the above is:—

"But it was not altogether that we were dull. We had very few advantages—had not had very good education—and were consequently backward and deficient. We were both bad in languages,

and always continued so; and were not good in anything which required a technical memory; but we were good in anything which required thought and judgment. We were good, for instance, in history. And so far from Henry being *dull*, I can remember that I myself always considered him a fellow of power and mark; and I observed that others thought so."

Henry Lawrence was not however the man to depend on accidental advantages, or to yield to untoward circumstances. His favourite sister, Letitia, one day remarked that it was a pity that he had not been better taught. Her brother replied, "Well, that's past; we can now teach ourselves." Teach himself he did indeed, for during the whole of his life he spent every leisure hour in reading, thinking over what he had read, and giving the result of his reflections to the world through the press—newspapers, magazines, and other channels. We must pass rapidly over his early years in India, not because they are uninteresting, for they show how carefully the athlete trained himself for future triumphs, but because incidents crowd more thickly the record of his later years. He arrived in India as second lieutenant of Artillery in 1823, and joined the head-quarters of his corps at Dum-Dum, where—

"They say, 'he was the same quiet steady character as at Addiscombe.' He paid more attention than many of his contemporaries to drill and regimental matters, and took to professional reading, impressing his seniors with the conviction that he was an earnest, sensible fellow, who would find or make his own way." His amusements all tended to self-culture. "He abstained from everything tending to extravagance. He did not join the regimental hunt, nor frequent the billiard-room or regimental theatre." Chess was his favourite relaxation. "He would pass hours at it"; and as he always tried to match himself with a better player, and threw his whole heart into the game, the trial of temper was often more than he could bear."

About fifteen months after his arrival the first Burmese war broke out, and the young subaltern was ordered to join the Chittagong column under General Morrison. This portion of the force had to contend rather with the difficulties interposed by the want of good roads and the unhealthiness of the climate than with a stout resistance on the part of the enemy. There was, however, some sharp fighting on one or two occasions, which gave Henry Lawrence the opportunity of displaying both courage and conduct. But even without the stimulus of battle his zeal, talent, and determination to overcome difficulties brought him conspicuously into notice. One of the best qualities of a good officer he showed that he possessed even thus early in his career, we mean care for the sick and wounded. This care was conspicuous throughout his life. He did not, like some, pick his objects of sympathy. Whoeversuffered, no matter what the form of suffering might be, found in him one who felt both for and with him. Towards the close of the campaign, Lawrence's merits were recognized, and his services rewarded by the appointment of acting-adjudant of the brigade. At length, however, he succumbed to the fever which had decimated the army, and was obliged to go to Calcutta on three months' sick leave. At the end of that time he returned to his duty; but as soon as peace was declared, he again fell ill, and was sent, first to Calcutta, and then home. His sick furlough he turned to good

account, for he obtained permission to join the Trigonometrical Survey in Ireland. In September, 1829, he returned to India, accompanied by his brother John, appointed to a writership on the Bengal establishment, and the two occupied themselves during the voyage by working hard at the native languages. Posted to a foot company at Kurnaul, then a frontier station, he spent the next two years in assiduously preparing for the interpreter's examination, which examination he passed with exceptional credit. In September, 1831, he was posted to the Horse Artillery, and, eighteen months later, to the Revenue Survey in the North-West Provinces. Five busy years he passed in this department, gathering, by means of constant intercourse with the natives, rich stores of knowledge which in later years proved invaluable; and by his untiring energy raising the standard of all his comrades. In 1837, being now rich enough to afford that luxury, a wife, he induced a bright, gifted, good, true, and lovely Irish girl, Honoria Marshall, whom he had met when on furlough, and long loved in secret, to come out and marry him. Never was man more fortunate in his choice. She was indeed a helpmate to him. To intellect of a high order, and the courage of a heroine, and a mastery of natural affection when necessary, she joined the most tender, loving disposition. Deeply as she loved her husband, she never let her womanish fears, her intense love for him, interfere to prevent him from embarking on the most dangerous enterprise, if it were his duty to do so. He was a chevalier *sans peur et sans reproche*, and she was the fitting lady-love to such a knight, for lovers they remained throughout their wedded life. In 1837 the first mutterings of the storm of war about to burst over Afghanistan were heard, and about this time he penned a memorandum on the Quartermaster-General's Department. Speaking of its members, he asks:—

"Are its officers preparing themselves in peace for war? Are they making the inquiries that will render them useful? Do they know the localities, the strong and weak points, the passes, the rivers, the fords, &c. of their own districts; much less of the surrounding states? Are they selected for their turn for such pursuits? Are they then instructed, kept up, and stimulated? On the contrary, are they not put in by interest, to rise by seniority (that grave of emulation), or be superseded, not by men selected from the talent of the army, but by commanding officers and regimental lieutenants-colonels, perhaps excellent in their department, but not knowing a perambulator from Herschel's telescope? The duties of this very vital portion of our staff are strangely misunderstood. Some deputy-assistant quartermasters-general think themselves only a joint of the tail of their general of division to attend him on field days, to issue a bad route on the movement of a detachment, and be the channel of forwarding the periodical return of camp equipages. But these functionaries have more important duties to which they are scarcely permitted, and certainly are not encouraged, to attend. I am not unaware deputy quartermasters-general do occasionally make road surveys, and sometimes even venture on a cantonment, but neither undertaking can be general, since we are still without plans of the greater part of our few stations; and correct maps of the few military roads in the country are scarcely procurable."

Things are not quite so bad now as they were at the date of this memorandum, which, by the way, does not appear to have been forwarded to Government, still the passage

we have extracted contains many hints which would be useful even now. A few months later, he forwarded to Government a proposal to form a Guide Corps for service with the Quartermaster-Generals, but did not succeed in effecting anything. About this time also, he came very near to fighting a duel, but the literary controversy which threatened such a result was accommodated by his brother officers, or rather they advised him to let the matter drop, as the merits of the case and of the disputants were perfectly appreciated by the army. At the end of the year, Henry Lawrence, in compliance with his earnest requests, was permitted to join the force then gathering on the Sutlej. His wife had only a few weeks previously given birth to their eldest child, but she was a genuine soldier's wife and never sought to turn him from the path of duty. Her unselfishness was rewarded: her husband's troop was left behind and he appointed assistant to the political agent, Mr. George Clerk, and posted to Ferozepore. At the end of 1842, the country rose against our army in Afghanistan, and our prestige in the East was, for a time, in danger of disappearing for ever. Mr. Clerk sent Lawrence to join the force, hastily collected at Peshawur, rather as demonstration than a support to our hardly-pressed soldiers beyond the mountains. The blunders of almost all in high place connected with the Afghan war seemed never likely to terminate. Mr. Clerk on his own authority had sent up four regiments of native infantry; Sir Jasper Nicholls, the commander-in-chief, had joined to this brigade a company of foot artillerymen without guns, saying that probably four or six guns could be got from the Sikhs. Indeed, he made use of the following extraordinary expression, "I have yet to learn the use of guns in a pass." The sepoys were terrified at the thought of the Khyber and the stories of Afghan ferocity and prowess which were everywhere prevalent. In proportion as they began to lose confidence in their European leaders, now for the first time unsuccessful in war, so did their discipline set less firmly on them. The 64th N.I. refused their pay, and demanded gloves and furs. Brigadier Wild paraded the brigade in the middle of the night, and wanted to fire on the mutinous regiment. Lawrence with difficulty dissuaded him from doing so, and next day succeeded in bringing back the 64th to a sense of their duty. Carriage was difficult to obtain,—Lawrence exerted himself to collect it; grain and fodder were scarce, and no commissariat existed in the hastily-organized brigade,—Lawrence gathered the one and organized the other. But we have no space to describe all that he did, and the few and disheartening events which occurred before the arrival of General, now Sir George Pollock. At length that officer arrived, almost simultaneously with a second brigade. The Sikh contingent was, however, insolent and inactive—even its own officers were afraid of it. During the whole of the month of March, General Pollock while waiting for reinforcements laboured to restore a good spirit among the troops; but it was not very encouraging to the sepoys to see the scores of wounded, sick and frost-bitten camp followers, the relics of the Cabul garrison, who week after week tottered into Peshawur. At length reinforcements, including some British troops, arrived; and on the

5th of April Pollock forced the Khyber Pass as far as Ali Musjid. After a stout resistance on that day, British prestige began to re-assume its ascendancy. Upon this occasion Henry Lawrence, ever in heart far more the soldier than the political agent, attached himself to his own arm, the artillery, and was actively employed in placing the guns and directing the fire. Soon after this first gleam of light, Acbar Khan began to negotiate with the British, and sent on one occasion George Lawrence, Henry Lawrence's brother, with propositions to General Pollock. The answer was unfavourable, and George Lawrence ran some danger in taking it back. He was ill, too, and Henry on this pretext offered to replace him as one of the hostages. This offer George refused to accept, but Henry's heroic wife approved of its having been made. Soon after the return of the army to the banks of the Sutlej, Henry Lawrence, as a reward for his great services, was appointed Resident in Nepaul. In 1845 the first Sikh war broke out, and Major Lawrence was, immediately after the first doubtful victories, hastily summoned to the army. He was present at Sobraon, and on that occasion acted as a sort of Artillery A.D.C. to Lord Hardinge. On the conclusion of peace he was appointed Governor-General's Agent, North-West frontier, and a year later Resident at Lahore. Henceforth the history of his life is that of the history of India, and is familiar to most well-read persons. We shall not, therefore, continue our abstract. The reader will, however, be well repaid by a perusal, and will find the controversies with Sir Charles Napier, John Lawrence, and Lord Dalhousie, as a rule, fairly described. There is, it is true, somewhat of a tendency to exalt the pen at the expense of the sword, and a disposition to gloss over the insolence of style in which the great Pro-consul was wont to indulge. Mr. Merivale, however, the author of the record of this part of Henry Lawrence's life, had a difficult task to perform. Lord Dalhousie's splendid achievements have rendered the public loth to judge him harshly for political want of principle and arrogance towards all those with whom he came in contact. Lord Dalhousie may appear to have taken an ungenerous view of the subject race, and to have adopted a levelling-up policy of mischievous tendencies. On the other hand, he served his country in the hour of need well. Moreover, it would be unnatural were Mr. Merivale to be severe in his judgment of so complete a specimen of the regularly trained civil servant.

In one respect Sir Herbert Edwardes had a great advantage over Mr. Merivale, who took up the pen as death caused it to drop from Sir Herbert's hand. Sir Herbert knew and loved Lawrence well, and was perfectly acquainted with the secret history of the events with which Sir Henry was concerned. On the other hand, he had strong preconceived ideas, and very pronounced sympathies and antipathies. Mr. Merivale may know less of his subject, but is necessarily capable of greater impartiality and coolness of judgment. The merits of the two volumes are therefore not unequal. The great fault of the book, as a whole, is that it is too long. For this Sir Herbert Edwardes is chiefly to blame, though Mr. Merivale is not quite clear

of offence either. We wanted the drama of Sir Henry Lawrence's life presented to us, and we have obtained our desire; but we complain that the stage is too much crowded with subordinate characters, who obtrude their persons and ideas in a somewhat wearisome manner. We are told, to return to a plain statement of the case, a great deal more than we care to hear about Sir Henry's family; even his wife is brought before us more than is judicious or necessary. Again, Sir Henry was a sincere Christian, devoting annually large sums in secret to charitable purposes, and he was by no means addicted to parading his religious feelings. It was, therefore, quite unnecessary to communicate to us the reflections of his friends on the state of his soul, or to publish his wife's private thoughts on religious matters. In spite, however, of this offence against good taste and common sense, the book is highly to be commended, for it gives a life-like picture of one of the noblest Englishmen who ever illustrated the national character in our Indian Empire.

Mountaineering in the Sierra Nevada. By Clarence King. (Low & Co.)

A FRESH and vigorous record of varied kinds of adventure, combined with vivid pictures of mountain scenery, and with glimpses of wild life among Indians, Mexicans, and Californians, will command itself to most readers. Mr. King's object in exploring the regions of the Sierra Nevada was scientific, but there is not a page in his book above the level of the most ordinary intelligence, and his style is always popular. Some parts of his book may be ranked with the accounts of Alpine climbing, which have excited so much interest in England; and in reading of the ascent of the peak to which Mr. King gave the name of Mount Tyndall, we recognize the source of his inspiration. Yet, whatever may have been the dangers surmounted by the members of the Alpine club, there is one respect in which Mr. King is alone and unapproached. His description of the ride across the Tulare Plain, with two Mexican highwaymen on his track, of the incessant watchfulness by which he escaped their attempts to waylay him, of the splendid run he gave them over some fifteen miles of country, will be followed with interest. While this incident is strongly significant of the lawless habits which prevail in those parts, there are other passages in Mr. King's book which tell the same story. One of the most noteworthy of these is the specimen given us of Lynch law, as practised on a man suspected of horse-stealing. The owner of some animals which were missing, had tracked them for a short distance, and had noticed that their trail was followed by the footmarks of a man in spurs. This at once led to the conclusion that some Mexican had stolen the animals, and the first Mexican who appeared with a pair of spurs on was seized and brought to trial. The facts were briefly stated to a jury chosen from among the bystanders, and when the jury retired to deliberate the Mexican was carried off to a place where the expected verdict could have its proper consummation. By-and-bye some of the populace returned, opened the door of the jury-room, and asked the verdict. "Not guilty" was the answer. The Court promptly refused to accept that conclusion, menacing

the jury with pistols, and sending them back with greater violence than was ever shown by Jefferies to re-consider the matter. In about half-an-hour the door was again opened, and by this time the jury had yielded to the force of argument. On being asked, "Your opinion, gentlemen?" they replied, "Guilty!" and must have been reassured when that was met with the remark, "Correct! You can come out. We hung him an hour ago." The only further fact in the case is that later in the day the missing animals were found grazing just behind the tavern in which the trial had been held, and it then occurred to the bar-keeper that they had been there ever since the morning.

When we turn from white men of this stamp to the Indians, of whom Mr. King had some strange experiences, we are almost tempted to prefer the genuine savage to such a parody of civilization. Still, the description given us of the funeral of a chieftain's wife, and of the manner in which the bereaved widower made haste to console himself, somewhat jars on our feelings. Mr. King mentions the stoicism with which in the first instance the chief alluded to his wife's death. "My woman she die," he remarked laconically; "very bad; to-night, sun-down, she burn up." At sunset, however, when the professional mourners of the tribe, old women with their heads daubed with pitch, proceeded to light the funeral pile, all this stoicism had departed; the chief poured forth tears and cries, and was at one time on the point of throwing himself into the flames. Mr. King was convinced of the sincerity of Indian feeling, and as he lay awake that night hearing the death-wail he was persuaded that "any policy toward the Indians based upon the assumption of their being brutes or devils was nothing short of a blot on this Christian century." Next morning, however, Mr. King again visited the Indian camp, and there it turned out that the chief who had been left inconsolable was drunk in his hut, in the company of a new wife whom he had taken to himself the night before. We need hardly add that this discovery chilled Mr. King's enthusiasm. "Since then," he says,—

"I guardedly avoid all discussion of the 'Indian question.' When interrogated, I dodge, or protest ignorance; when pressed, I have been known to turn the subject; or, if driven to the wall, I usually confess my opinion that the Quakers will have to work a great reformation in the Indian before he is really fit to be exterminated."

The contrast between man and nature which appears throughout Mr. King's book cannot fail to remind us of the well-known lines applied to Ceylon in Bishop Heber's missionary hymn. It is a relief to accompany Mr. King through the forests and gorges which he brings before us in such glowing pictures, to watch his ascent of Mount Tyndall, or to see him wrestling with the very King of Storms in the Yosemite valley. Mr. King's love of word-painting, natural enough to one who excels, is so frequently gratified that the critic's task is somewhat perplexing. We cannot quote for ever, yet still less can we analyze a series of landscapes on all of which colour has been so lavishly employed. It is not Mr. King's fault if some of his chapters produce on us the effect of a kaleidoscope. We have a somewhat confused idea of splendour,—of vast distances, out of which rise serrated peaks, thrown into

keen relief on the sunset sky,—of deep valleys thick with forest growth, or winding like ribbons between walls of massive rock. As a quiet evening scene, contrasting with the episode in the storm on the Yosemite, we may take the following passage from the ascent of Mount Tyndall:—

"All the snow of our recess lay in the shadow of the high granite wall to the west, but the Kern divide which curved around us from the south-east was in full light; its broken sky-line, battlemented and adorned with innumerable rough-hewn spires and pinnacles, was a mass of glowing orange intensely defined against the deep violet sky. At the open end of our horse-shoe amphitheatre, to the east, its floor of snow rounded over in a smooth brink, overhanging precipices which sank two thousand feet into the King's Cañon. Across the gulf rose the whole procession of summit peaks, their lower halves rooted in a deep sombre shadow cast by the western wall, the heights bathed in a warm purple haze, in which the irregular marbling of snow burned with a pure crimson light. A few fleecy clouds, dyed fiery orange, drifted slowly eastward across the narrow zone of sky which stretched from summit to summit like a roof. At times the sound of waterfalls, faint and mingled with echoes, floated up through the still air. The snow near by lay in cold ghastly shade, warmed here and there in strange flashes by light reflected downward from drifting clouds. The sombre waste about us; the deep violet vault overhead; those far summits, glowing with reflected rose; the deep impenetrable gloom which filled the gorge, and slowly and with vapour-like stealth climbed the mountain wall extinguishing the red light, combined to produce an effect which may not be described; nor can I more than hint at the contrast between the brilliancy of the scene under full light, and the cold, deathlike repose which followed when the wan cliffs and pallid snow were all overshadowed with ghostly gray."

No words of our own need be added to this extract in order to bring Mr. King's book to the notice of our readers.

"Good-Bye, Sweetheart!" a Tale. By Rhoda Broughton. 3 vols. (Bentley & Son.)

A LADY who deliberately chooses to write as Miss Broughton writes must expect her critics to treat her with as little respect as that with which one man handles another, and must not be offended if told plainly what her work is or is not worth. The ordinary female novelist is so weak and harmless that she almost disarms criticism, and has a fair right to feel aggrieved if she does not escape with—at the worst—a stray gibe at her English. Miss Broughton, on the other hand, must look for different treatment. She throws down the glove as distinctly as does a female orator at a Woman's Rights Convention. She affects the tone and manner of a man, and must consent to be tried by the standard of that peculiar excellence at which she aims. So judged she must not be disappointed if but little of either praise or blame is given to this her latest effort. '*Good Bye, Sweetheart!*' is clever but not powerful, graphic but not subtle. It is all well enough to read it once; but no one would deliberately read it a second time, or even give it a place upon his shelves. Nay, more,—were it not for the psychological puzzle that Miss Rhoda Broughton, being in truth *Miss* Rhoda Broughton, should write as she does, probably few save the *habitués* of the circulating library, to whose net all is fish, would ever find their way to the end of the third volume.

There are, to all intents and purposes, but three characters in the drama—Paul Le Mesurier, Charles Scrope, and Lenore Herrick; and a certain credit must be given the writer for the manner in which they are drawn, and which is of that suggestive kind in which far more is indicated than is actually expressed. Paul is a type of man too often to be met in a crowded world. He has no very patent good qualities of either mind or body. He is big and burly, of course, with a huge chest, and a huge red-bearded throat and chin, and stalwart legs. He is not exactly good-looking, but, on the contrary, extremely plain. He is not exactly good-tempered. He is not exactly steady or sober, or industrious, or even ambitious. He is, in fact, "ugly, irreligious, dissipated, ill-tempered." None the less is he voted, by acclamation of his friends, "the very best fellow in the world." And—where or how the impression is conveyed it would be difficult to say—we have a fancy that this ugly, disagreeable, worthless man is in reality a hero—or would be if opportunity favoured him; that he could, if he had the chance, lead an army, take or govern an empire—but always with a certain want of ring about him; be, in short a Themistocles or a Clive, if not a Pericles or a Cromwell. Such as the man is, he is, with all his wasted abilities, as far greater than Scrope as is a torso of Hercules than a perfectly restored Ganymede. Scrope is big, tall, sunny, and handsome; affectionate, faithful, incapable of treachery or falsehood; but as unlike his friend as Tristram is unlike Lancelot. Add to these Lenore, who—in much the same way as Paul—gives us a sense, as it were, of a wasted life, and we see at once how, by all orthodox rules of fiction, the plot ought to work. It works, however, in defiance of all rule and precedent, as the reader who follows it will soon discover. Lenore, in whom pure wilfulness overrides and spoils all else, throws over not Scrope for Paul, but Paul for Scrope; and while poor Scrope, with touching fidelity, remains true to the very last moment, Paul—who is a bit of a philosopher in his dull way—marries his cousin, a lady as to whose fitness for him we have no admissible, but only hearsay evidence. Finally the curtain falls upon a very effective tableau, Scrope—who has been despatched to fetch Paul, if it be from furthest Thule—returning alone:—

"Great God!" I say, running up to him, half out of my wits with excitement, "What is this? You have come without him? You have not brought him?" He does not answer. Putting me aside he goes hastily to the couch, kneels down beside it, taking her gently in his arms, and says, in a hoarse voice: "My darling, I have broken my promise—but I could not help it;—it was not my fault. He—he—has not come, because—because it was his wedding-day when I got there. Oh, beloved, speak to me! Say you forgive me—you are not going without one word—speak—speak!" But Lenore will never speak to him any more: her head has sunk back, with all its pretty careful plaits, on his shoulder—Lenore has

Gone thro' the straight and dreadful pass of death."

—So ends the story.

That it is barren of interest cannot fairly be complained. Those who urge that the love-fancies, and jealousies, the quarrels and reconciliations of a foolish self-willed girl, and of a brace of overgrown, lazy, and somewhat loutish men, are not matter out of which to make a novel, can hardly have done their duty by their Shakespeare. It is of this matter,

and of none or next to none else, that novels are made. The complaint which her readers will prefer against Miss Broughton's 'Much Ado about Nothing' will rather be that she has not made the most or the best of her subject; that she has looked at it as through a glass held the wrong way, and so needlessly dwarfed it. Either her actors are not what we take them to be, or else they do not play themselves. It is monstrous that Lenore—once holding such a man as is Paul firm in the net—should toy with any one; still more monstrous that she should toy with such a tame lory as is Scrope. It is monstrous that a man of Paul's strength, loving Lenore as he is supposed to love her, should yet end by marrying some one so utterly unlike her, as is, or ought to be the "shot-partridge-eyed" woman to whom he ultimately falls a victim. Men such as Paul Le Mesurier seldom marry at all, and certainly never marry any other than the one woman whom they love. And still more monstrous is it that Scrope, poor weak child as he is, should either play his friend Paul false, or have enough in him to enable him to win—even for her own purposes—such a girl as Lenore. These incongruities may not, perhaps, offend the ordinary novel-consumer, who is quite content that a novel should be a love story, and that it should end either happily or unhappily. Miss Broughton, however, who writes for a better audience, should study her characters more carefully. As it is, 'Good-Bye Sweetheart!' leaves upon us the impression of a novel written by a woman who has tried to write from the point of view of a man, and who has more or less failed. Can we compare it with 'Wilhelm Meister,' with 'Mauprat,' with 'Jane Eyre,' with 'Wuthering Heights'? Or would Miss Broughton care to have it compared with less than these?

The author of 'Guy Livingstone' can, at least, claim to have founded a school. He himself has never written anything one-half so good as the novel from which he took his *nom de plume*. All else have been "faint Livingstonian echoes, nothing worth," and in which the ghost of poor Guy, evidently weary of his rôle, does duty over and over again. But amongst Major Lawrence's pupils, of whom there are many—good, bad, and indifferent, two stand easily out, each of whom—if the praise be worth anything—can hold her own even with her master. The Livingstone copyists are, as a rule, the merest *vile pecus*. But the lady who signs as "Ouida," and with her Miss Broughton, have fairly won their spurs. And that Major Lawrence's two aptest scholars should be women is a fact which enables us to better gauge the peculiar merits of 'Guy Livingstone' and its successors. "Ouida" has more or less tried to over-trump her master's hand, and has more or less succeeded. Her works are a sort of cross between 'Guy' and 'Monte Christo,' with a strong infusion in the English of that peculiar and full-bodied juiciness which argues long study of the *Daily Telegraph*. Miss Broughton, on the other hand, has kept within the confines of legitimate art. The life of his author is not part of a critic's business, but we can give no better idea of 'Good-Bye, Sweetheart!'—and certainly no better idea of 'Not Wisely, but too Well'—than by saying that it is exactly such a novel as might be written by a young and clever girl, who has lived alone and out of the way of

the world; who has saturated herself with 'Guy Livingstone' and 'Sword and Gown'; who has but little experience,—none, indeed, in the wide sense of the word; but who has fed upon herself, *θύμον* ἐδουάρα; and has chafed and fretted and wearied to join in the world as she has pictured it in her fancy. And, for a dream-castle of this kind, 'Good-Bye, Sweetheart!' is so good as to make us hope that its writer may yet create something worthy of life.

Miss Broughton is no mere copyist; she assimilates and makes her own. Her "Guys" are sufficiently big and brawny to betray their *exemplar*; but there is no smell of blood about them, nor are they perpetually feeling and handling their muscles, drinking raw Chartreuse out of buckets, killing brigands with one blow of the fist, and otherwise offensively conducting themselves. There is nothing of the Antiphates about Paul Le Mesurier; he is, on the contrary, a passable gentleman, whom—in spite of his roughness—a girl could soon learn to love, and is far superior to such a big, cowardly bully and "rough" as Guy. Nor do the lines of Miss Broughton's story—or stories—show any great want of that careful and thoughtful originality, which is of all originality the best. Her favourite study is evidently the mind of a girl for whom her life is too little, and who is as out of place amongst her commonplace companions as Achilles at the court of Lycomedes. In such a girl love may either not come at all, or it may come almost as a madness, in which all the courses of the mind set one way, and all thought is swallowed up in passion. Of this experience there is, in each of Miss Broughton's works, more or less; and in one it took a shape so opposed to all conventions, that a taint of "impropriety" has since hung to the author, and aided considerably to swell the number of her readers. 'Good-Bye, Sweetheart!' will, we may add, disappoint those who take it up in this unworthy hope.

The author's great merit of style is a graphic power of saying keen things, which are—so allied are merits to vices—often quite as vulgar as keen. An old lady "smiles the smile of prosperous stall-fed maturity." We are told of a clergyman and his wife—upon the authority of Lenore herself—that "they have not been married long. They say the Lord's Prayer together very loudly every night;" and of herself Lenore complacently observes to her lover, "I come of a good and healthy stock. We never run away with our neighbours' wives, or have D. T., or go mad." A scrofulous young Frenchman is "spotted like the pard." Scrope has "a depraved taste for old women. He owns it. He likes them mellow." And Paul tells us how, when he got home, his father "said, 'For God's sake do not touch me, I have got it in both hands.' He meant the gout." All this is simple coarseness, nor is it any sign of strength in a woman that she should write as men talk in the sanctity of the smoking-room. Indeed there is about Miss Broughton, both in matter and manner, too much of the affectation of strength without its reality. "Elle se pose devant nous." And if she ever wishes to do more than to write for barmaids, school-girls, and undergraduates, she must cure herself—as far as style goes—of her natural bent towards vulgarity; and, as matter goes, must think more fully what she means her characters to

be. In spite of the three volumes, we have to a great extent to guess by a sort of sympathy or instinct, at what is or is not the true Lenore, at what is or is not the true Paul, and are told even indirectly little more of each than of the lamented Prodigers, who was, it seems, "as bald as my hand, as fat as Falstaff, and as ignorant as a carp," and who "had made his money by that yellow grease that they put on railway wheels." Sketchiness and vulgarity are faults which make it as difficult to write well as it is "for the best-intentioned (*sic*) person to commit suicide with a cake of Windsor soap." Vulgarity, however, can be cured at once by proper firmness. Sketchiness argues want of thought, and may—we hope not—argue want of real power.

The Elegies of Albius Tibullus. Translated into English Verse by James Cranstoun, B.A. (Blackwood & Sons.)

WE have had frequent occasion of late years to remark upon the perverse passion for translating the Greek and Latin poets into English verse which has taken possession of so many English scholars. Such versions are of no use, either to the learned, who do not require them, or to the unlearned, who do not read them. All that can be said in their favour is, that the production of them is a source of amusement to the translator, and is not positively objectionable, because no one reads these elaborate trifles except reviewers and schoolboys. It is, however, to be regretted that the scholars who occupy themselves in this way do not rather turn their attention to classical work of a more solid and valuable sort. Unluckily, English scholars would rather be praised for "elegance" than for learning—a preference which is apparently caused by the undue value put upon the accomplishment of verse-making in our schools and universities. Mr. Cranstoun's book is so far a good sign, as it seems to be a practical admission that the more important authors have been translated *usque ad nauseam*, and that it is time to turn to the minor poets. This is a cheering fact, just as it is pleasant to find that the members of the Alpine Club have achieved all the greater elevations of Switzerland, and must devote their attention henceforward to the lesser heights. That this is the only satisfaction with which we regard the appearance of this translation of Tibullus, we feel bound to declare in the plainest possible terms, because it appears that Mr. Cranstoun was encouraged to undertake his present work by the reception accorded, "both by critics and the public," to a similar version of Catullus published some years ago.

If we may argue from the book before us, there is reason to be surprised that Mr. Cranstoun's rendering of Catullus should have met with a flattering reception; for the old dictum, "mediocribus esse poetis non di non homines non concessere columnæ," applies, or at least ought to apply, with double force to translators; and we cannot allow that Mr. Cranstoun's poetical efforts are more than respectable. We think that the following extract exhibits Mr. Cranstoun's best manner:

How blest men lived when good old Saturn reigned,
Ere roads had intersected hill and dale!
No pine had then the azure wave disdained,
Or spread the swelling canvas to the gale.

No roving mariner, on wealth intent,
From foreign climes a cargo homeward bore;
No sturdy steer beneath the yoke had bent,
No galling bit the conquered courser wore.
No house had doors, no pillar on the wold
Was reared to mark the limits of the plain;
The oaks ran honey, and, all-uncontrolled,
The fleecy ewes brought milk to glad the swain.
This is a correct and faithful rendering of the lines—

Quam bene Saturno vivebant regē priusquam
Tellus in longas est patefacta vias!
Non dum caruebas pinus contempserat undas,
Efusum ventis prebueratque sinum,
Nec vagus ignotis repetens compendia terris,
Presserat externa navita merce ratem.
Illo non validus subiit juga tempore tauris,
Non domito frangos ore momordit equus,
Non domus ulla fores habuit, non fixus in agris,
Qui regeret certis finibus arva, lapis.
Ipse mellata dabat querqus, ultroque ferebant
Obvia securis ubera lactis oves.

But we submit that the rendering does not rise above mediocrity, and mediocrity of this sort is not golden. The translation as a whole has the capital fault of being wholly devoid of grace and spontaneity, and consequently reminds us of nothing so much as an industrious schoolboy's copy of Latin verses. Upon occasion Mr. Cranstoun fails to attain even this moderate degree of excellence: for example, he translates—

Nec te penitent duros subisse labores
Aut opera insuetas alteruisse manus,
Nec velut insidiis altas si claudere valles,
Dum placeas, humeri retia ferre negent.
Nor scorn to toil: nor chafe the unpractised hand;
And if she would with nets the vale enclose,
So thou canst make the cruel maiden bland,
Oh, with her bear the toils, nor crave repose!

There is a certain absurdity in the next stanza—

If arms delight her, fence with gentle hand;
Unguard your side that she may hit and win:
She'll melt; a thousand kisses you'll command,—
She'll fondly struggle and as fondly sin.

In this case we cannot admit that Mr. Cranstoun has good ground for his hope that he has been not unsuccessful in remodelling his original to suit the requirements of modern morality. When he turns Marathus into an anonymous mistress, he should have omitted all mention of the unfeminine exercise of fencing. The following lines, which are appropriate enough as a warning to the same Marathus, become strangely ludicrous when, in Mr. Cranstoun's chaste version, the warning is addressed to a woman:—

At qui non audit musas, qui vendit amorem,
Idæ curris ille sequatur Opis,
Et tercentenas erroribus expletat urbis
Et secet ad Phrygios vilia membra modos.

May those who scorn the muse and sell their love
The chariot of Idæan Ops pursue;
Careering, through three hundred cities rove,
And to the Phrygian notes their members hew.

A female Atys is indeed a novelty in erotic verse, a novelty the monopoly of which may fairly be left to its inventor.

Besides his translation, Mr. Cranstoun gives us a life of Tibullus, an excursus on the authorship of the third and fourth books, and illustrative notes. The life is a careful summary of all that is known about the poet, whether from his own writings or from other sources, and is not ill done, though the biographer's lack of imagination leads him to put too literal an interpretation upon poetical protestations. We extract the opening sentences of his "brief survey of the love-career of Tibullus":—

"In early youth—if we are right in our conjecture as to the third book of Elegies—he made the acquaintance of Neera, a young lady who seems to have belonged to a respectable family. This intimacy soon ripened into a tender attachment. He proposed marriage to Neera. She accepted him; and when everything seemed to bid fair for a speedy and happy union, jilted him (*heu nefas!*) on the very eve of the nuptials. How acutely he felt this blow will be apparent from a perusal of the second and sixth Elegies, which, while breathing all the delicate sensibility that is such a distinctive feature in the writings of Tibullus, betray a juvenile, and in places almost puerile touch."

Mr. Cranstoun records Tibullus's amours with Delia and Nemesis in the same style, determining accurately from internal evidence the position and the character of those ladies, and conjecturing the duration of the poet's attachment to them, and the degree of its warmth. There is something very comical in these speculations about the love-affairs of the Latin poets. We would advise those who indulge in them to examine the poems of Burns or of Prior in the same manner, and then to compare their results with the facts which biographers have recorded. They would so learn, perhaps, to be less pedantic in their treatment of ancient amatory poetry.

In his notes Mr. Cranstoun illustrates his author by quotations from the other Latin poets, "versifying the more important passages for the convenience of the non-classical reader," and explains the various mythological, historical, and geographical allusions. On the same principle on which we object to verse translations, we dislike illustrative quotations translated "for the convenience of the non-classical reader." The "non-classical reader" does not want illustrations, and the classical reader knows that he must see the original, not a version, if he is to derive any benefit from the comparison of the two passages. We cannot, therefore, set a high value upon this part of Mr. Cranstoun's work, nor can we commend the notes in which he explains the allusions contained in his author. Most of them seem to have been drawn from Lemprière's celebrated dictionary. At any rate, any one possessed of a schoolboy's knowledge of that curious book would be able to dispense with such notes as the following:—

"I. iv. 64. Pelopis. Pelops, son of Tantalus, King of Phrygia. In his childhood he was served up to the gods by his father for food, but was recalled to life by Jupiter, who gave him an ivory shoulder in place of the one eaten by Ceres. From him the Peloponnesus received its name."

"I. v. 45. Hæmonium=Thessalian.—Pelea. Peleus, a king of Thessaly, son of Æacus, brother of Telamon, half-brother of Phocus, husband of Thetis, father of Achilles, and one of the Argonauts.—Nereis=Thetis. Thetis, daughter of Nereus and Doris."

"I. vii. 5. Pubes Romana. The youth of Rome, the Roman people."

"I. vii. 18. Palestino=Syro. Palestine, a district in Syria."

We think that Mr. Cranstoun might have employed his time more usefully than in translating Tibullus, and illustrating him with notes such as we have quoted.

A PHILOSOPHY OF THE UNIVERSE.

The Martyrdom of Man. By Winwood Reade. (Trübner & Co.)

WHEN some years ago we looked into 'Liberty Hall,' we fancied that Mr. Reade had succeeded in writing as objectionable a novel as could well be written. He has now favoured us with

what is in reality a romance, but professes to be a work on the philosophy of history. Mr. Reade has evidently dabbled a little in cheap and wordy chronicles. A few facts or *quasi-facts*, collected at random from these, he has strung together into a sort of biography of the Universe, and from it has deduced, or attempted to deduce, a new philosophy of his own. Given Rollin, Gibbon, Marco Polo, a crib to Juvenal, a crib to Herodotus, a crib to Livy, a Map of the World on Mercator's projection, Mr. Darwin's 'Origin of Man,' the first edition of Mr. Lewes's 'Biographical History of Philosophy,' a summary of Mr. Herbert Spencer's 'First Principles,' and a few stray tracts by Mr. Bradlaugh; let us take the whole, and let us allow an intelligent boarding-school-girl a month in which to read them, a month in which to create herself a style by careful study of the most approved hysterical models, and a month in which to write a prize essay demonstrating the non-existence of God from the facts of universal history,—the result would be something so very like the 'Martyrdom of Man,' that we doubt whether Mr. Reade himself could be quite sure it was not his own.

We have carefully read the 544 pages in which Mr. Reade expounds his new system. It would need at least 1,088 pages of the same size to merely enumerate his mistakes and absurdities. What however is most astonishing in our author is his presumption and his easy self-assurance. He devotes 48 pages to Egypt, to the Greeks 21, to Carthage and Rome 42, to the Arabs exactly 2. Add to these a few facts about Western Asia, about the Persians, the Macedonians, Alexandria, the Phoenicians, Carthage and Rome, and Roman Africa, which swell the whole to 163 pages; christen the chapter "War"; and you will have a fourth installment of what Mr. Winwood Reade is pleased to call an "outline of Universal History" and to describe as "almost complete." Had Mr. Reade heard of Hegel, who does not figure on his list of "chief guides," he would perhaps urge that the 'Philosophy of History' is nearly as curt as his own work. It may be so. But Hegel had a power of getting at the soul of things, which Mr. Winwood Reade has not. It was not his habit to swell his books by taking "not only facts and ideas but phrases and even paragraphs from other writers." Least of all was it his habit to write such "Universal History" as is this:—

"New amusements were invented; and new customs began to reign. An academy was established, in which five hundred boys and girls were taught castanet dances, of anything but a decorous kind. The dinner hour was made later; and instead of sitting at table, they adopted the style of lying down to eat on sofas inlaid with tortoise-shell and gold. It was chiefly in the luxuries of the cuisine that the Romans exhibited their wealth. Prodigious prices were paid for good Greek cook. Every patrician villa was a castle of gastronomical delight: it was provided with its salt-water tank for fish and oysters, and an aviary which was filled with fieldfares, ortolans, nightingales, and thrushes; a white dove-cot, like a tower, stood beside the house, and beneath it was a dark dungeon for fattening the birds; there was also a poultry ground, with pea-fowl, guinea-fowl, and pink feathered flamingoes imported from the East, while an orchard of fig-trees, honey-apples, and other fruits, and a garden in which the trees of cypress and yew were clipped into fantastic shapes, conferred an aspect of rural beauty on the scene. The hills round the Bay of Naples were covered

with these villas; and to that charming region it became the fashion to resort at a certain season of the year. In such places gambling, drinking, and love-making shook off all restraints. Black-eyed Soubrettes tripped perpetually about with billets-doux in Greek: the rattle of the ivory dice-box could be heard in the streets, like the click of billiard-balls in the Parisian boulevards; and many a boat with purple sails, and with garlands of roses twined round its mast, floated softly along the water, laughter and sweet music sounding from the prow."

We fancy we have seen this, or something very like this, before. Perhaps it was in 'Charicles' and 'Gallus': perhaps in 'The Last Days of Pompeii.'

We have however far less objection to Mr. Reade's museum of historical word-paintings than to the inferences which it pleases Mr. Reade to draw from them. For the final chapter—entitled "Intellect," for its speculations on the future of the Human Race and its sketch of "the Religion of Reason and of Love," Mr. Reade prepares us by the cheerful assurance that his religious sentiments have been expressed in opposition to the advice and wishes of several literary friends, and of his publisher, who have urged him to alter certain passages which they do not like, and which they believe will "provoke against him the anger of the public." The anger of the public Mr. Reade need not fear. And as for the critics he will probably accept their censure with philosophic indifference, as "in the matter of religion he listens to no remonstrance, and acknowledges no decision save that of the divine monitor within him." "His conscience," it seems, "bade him write as he has written, without evasion and without disguise"; and it further suggests to him that in course of time he may possibly again attempt to "elevate and purify" our minds for us. This premised, we may as well acquaint our readers that from Mr. Reade's "investigations" the following "facts" (*sic*) "result":—

"Supernatural Christianity is false. God-worship is idolatry. Prayer is useless. The soul is not immortal. There are no rewards and there are no punishments in a future state."

This is a good deal for a comparatively young and not very widely read or accurate thinker to prove in a little book of less than six hundred pages, and the spectacle of Mr. Reade "assaulting Christianity"; using ridicule "as a destructive instrument," it being "his intention to destroy"; "using the clearest language that he is able to command"; and "tearing up" our beliefs "by the roots," is almost ludicrous. But, that we may put the matter "in the clearest language we are able to command," it is altogether unnecessary to examine the position of every person who chooses to create a new religion, or to indulge in hysterics such as these:—

"These bodies which now we wear, belong to the lower animals; our minds have already outgrown them; already we look upon them with contempt. A time will come when Science will transform them by means which we cannot conjecture, and which, even if explained to us, we could not now understand, just as the savage cannot understand electricity, magnetism, steam. Disease will be extirpated; the causes of decay will be removed; immortality will be invented. And then, the earth being small, mankind will migrate into space, and will cross the airless Saharas which separate planet from planet, and sun from sun. The earth will become a Holy Land which will be visited by pilgrims from all the

quarters of the universe. Finally, men will master the forces of nature; they will become themselves architects of systems, manufacturers of worlds. Man then will be perfect; he will then be a creator; he will therefore be what the vulgar worship as a god."

—Of this we can only remark that Mr. Reade is evidently as unacquainted with the few last chapters of 'First Principles' as he is of the Antinomies. But at times—even in spite of his painful ignorance—he can be a little amusing:—

"How glorious are the memories of those ancient men, whose names are forgotten, for they lived and laboured in the distant and unwritten past. Too great to be known, they sit on the height of centuries and look down on fame. The boat expands its white and pointed wings; the sailors chant a plaintive song; the waters bubble around us as we glide past the tombs and temples of the by-gone days. The men are dead, and the gods are dead. Nought but their memories remain. Where now is Osiris, who came down upon earth out of love for men, who was killed by the malice of the Evil One, who rose again from the grave, and became the Judge of the dead? Where now is Isis the mother, with the child Horus on her lap? They are dead; they are gone to the land of the shades. To-morrow, Jehovah, you and your son shall be with them."

—This is almost as indecent, and very much more profane, than was 'Liberty Hall' itself.

It is a simple duty to denounce a thoroughly worthless book. When it is, into the bargain, a needlessly profane book, and an indecent one, the duty increases. 'The Martyrdom of Man' is, taken all in all, as trashy a production as we can remember to have read. Nor will we flatter the author's too evident vanity, by assuring him that it is calculated to do a great deal of mischief. It is calculated to do nothing of the sort. There is about it a vulgarity which will at once frighten any precocious schoolboy off who might otherwise be in danger of falling a convert to "the Religion of Reason and of Love"; and, except that it is offensive in its tone, we see no reason whatever why it should be put upon the *Index Expurgatorius*, or why those who care to know what the author of 'Liberty Hall' has to say about Jesus Christ should not gratify their curiosity. Mr. Reade must not be angry with those who frankly tell him that he has written a pretentious, a vulgar, and blasphemous book, until he is sure that "the decision of the great public" is in his favour.

MINOR POETS.

The Death of Lucretius. By Joseph Shield. (Provost & Co.)

Poetic Lispings. By Robin. (Dublin, Robertson & Co.)

Unseen, and Idealties. By J. S. MacCrom. (Smith, Elder & Co.)

Landmarks, and other Poems. By J. J. Piatt. (Low & Co.)

Western Windows, and other Poems. By the same.

Timothy Cotton. (Hotten.)

Fra Angelico, and other Poems. By J. G. S. (Longmans & Co.)

Aldornere: a Pennsylvanian Idyll. (Philadelphia, Pennington & Son.)

MR. SHIELD tells us, as a reason for writing a preface, that "Mr. Tennyson having so lately written his 'Lucretius,' it is necessary for me to trouble the reader with one or two remarks respecting the present poem." This is no doubt reasonable: but, was it necessary, in the first instance, to trouble his readers with the "poem" itself? It

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may be perfectly true, as he says, that it is not an attempt to compete with the Laureate; it may also be true that Mr. Shield has "read the legend differently," and takes a different view of the causes which drove Lucretius to suicide; but, in spite of disclaimers it is impossible to avoid a comparison which, until Mr. Shield has learnt that poetry cut into lengths of about ten syllables is not poetry, he would do better not to challenge.

'Robin' appears to be a native of the sister island, not only from the fact that his poems are published in Dublin and Belfast, but also because he thinks that "die" and "sky" rhyme to "joy," "isle" to "recoil," and "blushes" to "bushes." He should read more poetry,—in which case he would learn, among other things, that Cymbeline is not a woman's name,—and write less, until he has realized the fact that poetic lisings are no more permissible than artistic daubings, and that unless he can say plainly something worth saying, he had better hold his peace.

'Unseen,' as far as we can make out from the irregularity of its metre and grammar, is a story about a young man who rides through a forest, singing songs,—to what sort of tunes the words would go we cannot conceive. At last he meets a young lady, and proposes to kiss her. She does not object beforehand, but turns into a fiend as soon as the deed is done. Other fiends then appear, and all combine in giving him excellent, but rather tardy advice, as to the songs he ought to have sung; even going so far as to recite a long hymn by way of specimen. After this the usual gulf opens, and all disappear. This takes seventy-three rather closely printed pages: 'Idealities' occupies nearly two hundred more, which we could not face. We do not think any reader will get as far as we did, but we will give a specimen of Mr. MacCormac's style:—

All circumstances, with results—latent
As yet,—take character from man's intent:

Are packets sealed by fate, placed in the hand,
To be by men construed for good or ill:

To see if good he shall adhere to, or withstand,
And to the conscience dictate false to, or fulfil.

We do not, if Mr. MacCormac can, construe a packet: we certainly cannot construe Mr. MacCormac.

It is pleasant to turn from Mr. MacCormac to Mr. Piatt, from obscurity to clearness, from uncouth lines to polished metres, from nonsense to real poetry. We see no reason to alter the opinion we expressed when 'Western Windows' first appeared, though we do not find anything either in the same volume, or in 'Landmarks' to surpass 'The Mower in Ohio' for delicacy and genuine pathos. The author is so generally careful, that we feel no reluctance in pointing out one or two cases where we think he has been in a hurry, and sacrificed sense to the necessity of finishing. What is the meaning, for instance, of

Lifted by our window, lo!
Washington is whirled in snow?

or of

Where the still waters glisten
The melancholy scene?

It is a pity that these little flaws should remain in poems otherwise so satisfactory.

'Timothy Cotton' may be dismissed in a few words. It displays entire ignorance of every rule grammatical and metrical, and of the English language; and is conspicuous only for gross vulgarity and hopeless stupidity.

"J. G. S." writes verses like a scholar, and with plenty of feeling. We like everything in the book: most of all, perhaps, one which is headed 'J. K.' the initials, we imagine, in this instance, of the late Mr. Keble, and which the poet himself, to whose memory it is a tribute, need not have been ashamed to own. Indeed, several of the pieces in the volume remind us (though by no servile imitation) of 'The Christian Year,' and this is assuredly the highest praise that can be given to poems of this class.

'Aldornere' is illustrated by etchings by Mr. Lloyd Mifflin, jun., who, we presume, is also the author of the verses. They are elegant, if rather feeble, and couched in a somewhat sentimental strain; and they are neatly and

tastefully finished, and describe, with occasional pathos and not unfrequent beauty of diction, the thoughts, or rather the musings, of certain young natives of rural Pennsylvania. Of action there is not enough to speak about, but there is much that is delicate in the analyses of many meditations, and some tasteful landscape painting in words. Several lyrical pieces are comprised in the 'Idyll': these are, on the whole, its better parts. The etchings resemble the verses, except that they are entirely of landscape subjects, which only faintly reflect nature under moods which the verses suggest. The illustrations are even weaker than the text is; at the same time they are not less neat and graceful. The work may be styled a didactic idyll, of an edifying, if not entrancing kind.

OUR LIBRARY TABLE.

Poseidón: a Link between Semite, Hamite, and Aryan; being an Attempt to Trace the Cultus of the God to its Sources. With Illustrations of the History of the Kyklópæ, Hyksos, Phenicians, Aithiopes or Cushites, and Philistines. By R. Brown, jun. (Longmans & Co.)

This little book attempts to solve a weighty problem, but we fear with very limited success. Its aim is to demonstrate that "Poseidón, in origin, is not an Aryan, but a Semitic and Hamitic divinity, and his cultus passed over into Greece from Chaldea by way of Phenicia and Libyé." We have no objections to the proposition, but we have great objections to the mode of proof. The book, in fact, is an anachronism,—it should have been published at least a century ago. It is a refreshing novelty to see Gale's 'Court of the Gentiles' (1670) quoted as a standard authority, and Bailey's Etymological English Dictionary (1737) referred to for a Phenician derivation! The rest of the book is quite worthy of these authorities. "Kyklópæ" is derived from "the Semitic *khoul*, 'ruler' (cf. Jud. v. 9, 14), and *Laboh* or *Lobh*, a contraction of *Lebohov*, 'flame'; and the Hindu sacred monosyllable *Om* is identified with the Chaldean Oannés, Oan, or Aun. Poseidón is connected with Sidon, "which appears clearly to signify the Ship of Aun, or of the Enlightening and Prolific power." Can transmigration be true after all, and is Bryant once more amongst us, continuing his 'Ancient Mythology'?

Illustrated Travels: a Record of Discovery, Geography, and Adventure. Edited by H. W. Bates. (Cassell & Co.)

If the text in this handsome volume is hardly equal to the illustrations, that is not altogether the fault of the writers. A series of short papers, giving an account of travels in all parts of the world, cannot fail to be fragmentary; and too often, just when we are beginning to feel an interest in any one subject, the paper comes to an end, and we are carried off to some very different topic, to some region which has no connexion with the one we are leaving. The papers, too, are of unequal merit, and seem to include original articles, compilations, and translations. Perhaps Mr. Slater's Excursion in Wisconsin, Prof. Ansted's account of the Mont Cenis Tunnel, and Mr. Beste's description of Black Bear Shooting in the Himalayas, may be selected as among the more attractive contributions to the volume, but there is variety enough for every taste to be suited.

LIST OF NEW BOOKS.

Theology.

Acceptable Words for Every Day, collected by S. M. L., 12mo. 2/6.
Arias's (Father F.) Virtues of Mary, Mother of God, 12mo. 3/6.
Barrow's (Rev. E. P.) Biblical Geography and Antiquities, 6/6.
Bede's Charity, by Author of 'Jessica's First Prayer,' cr. 8vo. 4/6.
Blackley's (W.) Is Water-Baptism an Institution of Christ? 2/6.
Blackwood's (S. A.) Heavenly Places, 12mo. 2/ cl. limp.
Bourdillon's (Rev. F.) Earnest Exhortations, cr. 8vo. 1/6 cl.
Cassell's Technical Educator, Vol. 3, imp. 8vo. 6/ cl.
Cassell's new edit. 18mo. 2/6 cl.
Confessions of a French Catholic Priest, ed. by F. S. B. Morse, Svo. 1/6 swd.
Crossé's (C. H.) Analysis of Paley's 'Evidences,' 4th edit. 3/6.
Cuyler's (Rev. T. L.) The Empty Crib, 12mo. 1/6 cl. swd.
Dalton's (Rev. W.) Explanatory, &c., Commentary on the New Testament, 4th edit. 2 vols. 8vo. 24/ cl.

Dunn's (Rev. L. R.) Mission of the Spirit, ed. by Rev. J. Bush, 2/ cl.
Evans's (M.) Theology for Children, 16mo. 2/6 cl.
Fox's (Rev. G. T.) Nature and Evidences of Regeneration, 1/9.
Lee's (W.) Days of the Son of Man, cr. 8vo. 6/ cl.
Maughan (Rev. J.), Memoir, The Man-of-all-Work, cr. 8vo. 3/6.
Modern Scepticism, a Course of Lectures, ed. by Right Rev. C. J. Ellicott, 5th edit. cr. 8vo. 7 6 cl.
Philosophy of Christianity, cr. 8vo. 5/ cl.
Protestant Pill (A) for Ritualists, by Author of 'Candle Lighted,' Svo. 1/ cl.
Reade's (W.) The Martyrdom of Man, cr. 8vo. 14/ cl.
Robertson's (Rev. F. W.) Lectures on St. Paul's Epistle to the Corinthians, new edit. 12mo. 5/ cl.
Robertson's (Rev. F. W.) Sermons preached at Brighton, 4th series, new edit. 12mo. 3/6 cl.
Ryle's (Rev. J. C.) Home Truths, 8th series, 12mo. 3/6 cl.
Short and Simple Prayers for Children, by Author of 'Mamma's Bible Stories,' 8th edit. 16mo. 1/ cl.
Sœur Eugénie, by Author of 'A Sketch of the Life of St. Paula,' 4/ cl.
Sprague's (C. H.) Treasury of David, Vol. 3, 8vo. 8/ cl.
Tristram's (Rev. H. B.) Topography of the Holy Land, 12mo. 4/ cl.
Vaughn's (C. J.) Family Prayers, 5th edit. 12mo. 3/6 cl.

Philosophy.

Porter's (N.) The Human Intellect, Svo. 16/ cl.

Law.

Pulbrook's (A.) Companies Acts, 1862-67, &c., 3rd edit. 12mo. 6/ cl.
Sabben (J. T.) and Browne's (J. H. B.) Handbook of the Law of Lunacy, Svo. 5/ cl.

Fine Art.

Hedge's (H.) Linear Perspective, 4to. 1/6 swd.

Music.

Hopkins and Smyth's Choral Psalter, 2nd edit. 12mo. 2/ cl. limp.
Novello's Operas, Auber's 'Masaniello,' royal Svo. 3/6 swd.

Poetry.

Fane's (V.) From Dawn to Noon, Poems, 12mo. 5 cl.

Horne's (R. H.) The Great Peace-maker, Svo. 5/ cl.

Poems, by V. Author of 'Paul Ferrroll,' 12mo. 3/6 cl.

History.

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Beale's (L. S.) Disease Germs, 2nd edit. cr. 8vo. 12 6 cl.

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Jones's (T. R.) Animal Creation, new edit. cr. 8vo. 7 6 cl.

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Cupples's (Mrs. G.) Tappy's Chicks, new edit. cr. 8vo. 5/ cl.

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Dickens's (C.) Household Words, re-issue, Vol. 15, 8vo. 3/6 cl.

Eliot Goff, his Travels, Trubbles, &c., 12mo. 1/ cl. bds.

Eckermann-Chatrain's Story of Peasant, Parts 1 and 2, new edit. 12mo. 1/ each. swd.

Eckermann-Chatrain's Popular Tales and Romances, new ed. 1/ cl.

English Herald, Vol. 29, imp. 8vo. 7 6 cl.

Folle-Farine, by Ouidah, cr. 8vo. 5/ cl.

Gleg's (G. R.) The Subaltern, Library Edition, cr. 8vo. 7 6 cl.

Harris's (Rev. J.) May Flowers, 12mo. 1/ cl. swd.

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Perrier's (A.) A Good Match, 2 vols. cr. 8vo. 21/ cl.

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Robertson's (Rev. F. W.) Analysis of Tennyson's 'In Memoriam,' 3rd edit. 18mo. 2/ cl. limp.

Spoofford's (H. P.) The Thief in the Night, 12mo. 5/ cl.

Sturdy Jack, by Mrs. J. Lamb, 18mo. 1/ cl.

Trollope's (A.) Golden Lion of Granpere, 8vo. 12/ cl. gilt.

Trotty's Book, the Story of a Little Boy, 18mo. 1/6 cl. gilt.

Webster's Royal Red Book, April, 1872, royal 16mo. 5/ cl.

Worboise's (E. J.) Chrystabel, or Clouds with Silver Linings, cr. 8vo. 5/ cl.

THE BRITISH MUSEUM.

(First Notice.)

THE Annual Return to an Order of the House of Commons for accounts of the income and expenditure of the British Museum has been published (164), and comprises brief reports from the heads of

departments in that institution. This is the sole document by means of which the world in general, to say nothing of students of particular branches, to whom such information would be valuable, can ascertain what has been done by those who are charged with the maintenance and care of the public collections of books, antiquities, works of art, and objects of scientific importance; otherwise, unless it be by means of gossip, such as appears in our columns from time to time, nobody knows what is done in the British Museum. It would not be amiss if the respective Keepers were each, independently, to make a quarterly statement of what has been acquired and done for his department in the preceding three months. If such statements were issued by each section of the Museum, any one might learn what many want to know.

In the Library of Printed Books, the Return reports progress in cataloguing, or rather in the making out of lists, and in arranging the constituents of the Department of Printed Books. The total number of title-slips written for the various catalogues during the past year is nearly 75,500, of which more than 53,000 were for the new General Catalogue. In the "amalgamated" portion of the Catalogue, A to P, the number of title-slips transcribed fourfold was nearly 58,000; nearly 50,000 transcripts of titles have been incorporated into each of three copies of this portion of the Catalogue. With the second, or supplementary portion, Q to Z, 13,400 transcripts of titles have been incorporated; 20,000 music titles have been written, and nearly 10,000 titles transcribed fourfold. Progress has been made with the Hebrew, Oriental, Chinese, and Japanese Catalogues. Considerable improvements have been effected in the Reference Library of the Reading-Room. More than 9,200 volumes have been sent to be bound; 5,650 pamphlets have been bound; 267,000 volumes have been returned, after use in the Reading-Room, to the General Library, 10,300 to the Royal Library, 2,300 to the Grenville Library; so that, allowing for the Reference Library, the total is estimated at 1,300,000 odd. The total number of readers was 105,100, or 361 daily average. 30,220 volumes and pamphlets, and 23,500 parts of volumes, have been added to the Library; 297 volumes, and 650 numbers of old newspapers, have been purchased; 2,680 pieces of music have been acquired; nearly 11,000 articles have been received, not before included here, comprising playbills, broadsides, ballads, &c. 210,000 and odd stamps have been impressed on the books, &c.

Among the important acquisitions to this department are the seventy-two leaves which were obtained from the covers of a copy of Chaucer's translation of Boethius' 'De Consolatione Philosophie,' discovered by Mr. Blades in the library of the grammar-school at St. Albans, and comprising portions of thirteen works, three of which were unknown: one of the latter contained eight leaves of the book referred to in an advertisement of Caxton's as being for sale at his place in Westminster,—a complete set of the unpublished MSS. of Swedenborg, photo-lithographed at Stockholm, comprised in ten volumes, folio, or 3,879 pages,—an almost complete collection of the journals, broadsides, proclamations, and caricatures published during the late war and during the reign of the Commune in Paris,—a copy of the earliest London

Commune in Paris,—a copy of the earliest London Directory, 1677, a small volume, of sixty-four leaves, containing the names and addresses of the merchants and bankers; among them Pope's father.

In the Department of MSS., Mr. Bond reports that the preparation of a class-catalogue has been continued; the section of Greek general literature has been arranged and laid down; that of Greek MSS. is now finished; the slips for English Historical Collections, those for Universal History, and works relating to Scotland, Ireland and Wales, and

foreign countries, have been corrected and laid down: this division is complete. The collection of "Individual Letters," a section of the "State Papers," has been laid down; for the British (Domestic and Foreign) series has been laid down to 1525, and from 1547 to 1558; and for the British (Foreign) series, from 1558 to 1570. Progress has been made with other sections; the divisions of Heraldry and Genealogy, Army and Navy, Science and General Literature, are complete. Further cataloguing and revision of catalogues are reported. 21,812 MSS. have been delivered in the Reading-Room. Among the acquisitions are a richly-illuminated Latin Psalter of the thirteenth century, preceded by a series of six miniatures of the life of Christ, on gold grounds, and a map of the world, English work,—cutting from a Latin Psalter of the thirteenth century, comprising fifteen miniatures, with borders and initials of the finest execution, French,—seven leaves of the imperfect Latin Treatise on the Vices, illuminated by the Monk of Hyères, fourteenth century; the borders are filled with coloured drawings of flowers, shells, insects, and various animals, painted from nature,—the Gospels, Acts, and Epistles, in Greek, twelfth century, beautifully written and illuminated, and having miniatures of the Evangelists, in a binding with Greek inscriptions, and remains of plates of silver-gilt, worked with half-figures of the Evangelists and St. Peter and St. Paul, and three designs, in separate compartments, representing the triumph of the Church over Nestor and Noetus,—two Greek portions of the New Testament, dated 1111 and 1272,—the Exposition of the Canons of the Eastern Church, by Zonaras, Greek, thirteenth century,—the General and Byzantine Annals of Zonaras, to 1118, &c., a paper MS., fourteenth century,—the Homilies of Ephrem Syrus, Greek, twelfth century,—a portion of the Homilies of St. Chrysostom, Greek, finely written, eleventh century,—the Convito of Dante, on paper, fifteenth century,—nine volumes of original Spanish State Papers, including autograph correspondence of Philip the Second with his secretary, M. Vasquez,—Instructions to Governors of Provinces, autograph letters of the Duke of Parma and Cardinal Granvelle, relating to Flanders; of Spanish Ambassadors in Rome in 1568-1572; of Cardinal Borromeo, 1580-1582,—original letters of Philip the Third to the Princess Margaret, Regent of Portugal, 1632-1638,—twenty-six volumes of certified transcripts of despatches of Spanish Ambassadors and other State Papers, principally selected from Simancas, by the late Mr. Bergenroth, as material for his proposed life of Charles the Fifth, and of the highest importance: many of these documents relate to Henry the Eighth's divorce,—a collection of letters, chiefly original, of Bishops Gardiner and Hooper, Bucer, Beza, and others,—forty-nine letters from John Locke to Thynnard, on scientific subjects,—a Memorandum Book of C. Montagu, Earl of Halifax, containing draughts of his poems,—the volume of copies, by J. Caryl, of Pope's letters to him, 1716-1735, referred to by the late Mr. Dilke in his articles in the *Athenaeum*, and by Mr. Elwin, to prove the extensive alteration of Pope's correspondence by the writer; presented by Sir C. W. Dilke, Bart., M.P.

Mr. Rieu reports, for the Department of Oriental MSS., the progress of cataloguing; the publication of a supplementary volume of descriptions of 831 Arabic MSS., the preparation of appendices to the catalogue of Syriac MSS.; the issue of Part II., Class of Theology, in the same language, is mentioned; likewise progress with a catalogue of Persian works. Among the acquisitions are three Coptic papyri, containing wills and contracts, one of which is dated A.H. 132; Zafar-Nâmâ, a history of Timûr, with highly-finished miniatures, A.D. 1600; likewise Hebrew, Arabic, Japanese, Cingalese and Shan MSS.

Dr. Birch reports, for the Department of Oriental Antiquities, the execution of various works for the exposition and preservation of articles in his charge; likewise, that the inscriptions from Cyprus offered for purchase have been examined, and the alphabet and language of the ancient inhabi-

tants of that island investigated. Seven hundred and seventy-eight objects have been acquired, including a large collection of articles excavated by the Rev. G. J. Chester, at Tel-el-Yahondeh, near Cairo, dating from the time of Rameses the Third till that of the Roman dominion in Egypt, and including tiles of faience, in colours, representing in relief Asiatic and negro prisoners,—inlaid tiles, alabaster fragments, same period,—a bronze head of a ram, a bronze hand, bronze mason's chisel, two inscriptions in the ancient Hebrew-Phoenician character, discovered by M. C. Ganneau, at Siloam-el-Fogani, near Jerusalem,—three slabs, with Himyaritic inscriptions, and a small monument inscribed with the same, and two bronze plates, also inscribed.

INTERNATIONAL COPYRIGHT.

May 6, 1872

ALL property, even the most substantial, is the creature of law, by which it is moulded and modified in any manner required by the public good. The recent action upon landed property in Ireland suffices as an example. An author's property in his thoughts, which would otherwise become common to all the world the moment he had uttered them, is the last-born of modern legislation, being possible only in an advanced state of civilization.

The particular form usually given to literary property is that of the exclusive power of multiplying copies by the author or his assignees, in other words, a monopoly. This has caused a prevailing high price of books in England, which has been mitigated by the expedient of circulating libraries. As a general rule, people here do not themselves buy copyright works, but become members of a joint-stock company for the purpose of purchasing them, so that the same book suffices for a large number of readers.

In North America, including Canada as well as the United States, the case is different. It is our high privilege to provide nearly the whole of the literature of the English-speaking communities which sprang from this country. As no copyright has hitherto been allowed to English authors in the United States, our books are multiplied there merely for the cost of the paper and printing.

In Canada this cannot be done, because our Copyright Act is still law there; but under an Act passed in 1847, United States reprints of English copyright works can be imported into Canada upon payment of twelve and a half per cent. for the benefit of the author; and as it is difficult to prevent smuggling along a line of 3,000 miles of open frontier, they are practically imported duty free. The forty-four millions of North Americans have therefore become thoroughly accustomed to cheap literature as a national habit. Circulating libraries are unknown, and everybody, even in the remotest backwoods, obtains the latest new publication for his own special use.

Obviously, this is a state of things to which the English law of copyright is not applicable.

No less than four Bills for the settlement of international copyright on this principle have been brought before Congress, but it is understood that there is not the remotest chance of any one of them passing. The people of the United States will not invest any person with the power of indefinitely enhancing the price of the books upon which they and their children are nourished. There is now every disposition to admit the just claims of English authors, but not by means of a monopoly. A fifth Bill has recently been brought in by Senator Sherman, brother of General Sherman, proposing to give authors or their assignees five per cent. upon the retail price, and it is believed that the question will be settled on this principle.

In Canada a more distinct issue has been raised. Three years ago the Canadians offered to pay a real twelve and a half per cent. on the retail price of English copyright works, provided they were allowed the same advantage of reprinting them which was enjoyed by the people of the United States. Having assumed the burdens and risks of independence, Canada thinks it equitable that she should also have the substantial advantages.

In common with the United States, she is ready to give British authors their due; but as this is a matter of positive law, in reference to which every Government is bound to consult the welfare of its subjects, the Ministers of the "Dominion" like those of the "States," repudiate the principle of monopoly and accept that of a royalty. Every party concerned would be benefited by this arrangement. Authors and their assignees, instead of getting nothing at all, would obtain as high a rate of remuneration as the peculiar conditions of the Transatlantic book-market would allow,—Canadian printers would find employment in their own country, instead of being driven to the United States for occupation,—and, notwithstanding the royalty, the Canadian public would get their books cheaper than if they had to import them from the States.

There is one point upon which every English-speaking people, whether emancipated from all allegiance except that of affection for the mother country, or still in a position of liberal dependence, heartily sympathizes—namely, on all that concerns their common language and literature. This bond of union combines the entire Anglo-Saxon race in a confederation for the liberty and enlightenment of mankind, which is not less real because the great writers on international law were unconscious of it, and its integrity is unguaranteed by any liability to "indirect claims." The merit of the North American proposal is, that it provides a simple elastic rule, which is universally applicable. Canada, Jamaica, Australia, New Zealand, and the group of settlements which acknowledges the Cape of Good Hope for its head, will all, in turn, desire to reprint our English copyright works, making due acknowledgment to the authors or their representatives. India is an Anglo-Saxon empire, and although English is not the vernacular language, it has been adopted as the language of commerce, public business, education, and literature. There is no country where there is a greater demand for our classical writers than in India. Even among the widely-extended coast and seaboard populations of China and Japan, English is the common medium of international intercourse, until we again meet it firmly established as the vernacular of California and Columbia.

The author's royalty might be fixed at ten per cent. on the retail price. At home he would continue to get whatever might be prescribed by the municipal law of his own country; but to whatever extent his works might be reprinted abroad, it would be under licence from the respective Governments, and his per-cent-age would be paid before a single copy was permitted to be sold. It will be seen at a glance how much better this would be for authors than if they had to negotiate separately through the publishers of the different countries. With the United States, of course, it would be a matter of purely international negotiation; but as regards Canada, Australia, India, and the other members of the British empire, it might be done by an Act of Parliament, passed by consent, enabling those British dependencies which complied with the conditions to participate in the advantages of the arrangement.

C. E. TREVELYAN.

MR. M. W. SAVAGE.

A NOVELIST of sterling wit and occasionally of the sprightliest humour has just passed away in the person of Marmion Savage. His earliest appearance as an author was in 1845, when his maiden work, in one volume, entitled 'The Falcon Family; or, Young Ireland,' was published anonymously. Although the writer was until then entirely unknown and his identity remained for some time afterwards wholly unsuspected, his powers as a social and genial satirist were at once recognized. The forty-one chapters in which his first tale was told, were heartily pronounced in these columns at the time "a family picture worthy of Hogarth." A second work from the same hand, always the crucial test of any writer's originality, justified the early success he had already achieved.

Extending only to twenty-seven chapters, it was nevertheless a work of far more importance than its predecessor. The narrator still spoke from behind the mask of the anonymous, the new volume being simply announced upon its title-page as by the author of 'The Falcon Family.' From first to last the story was told delightfully. It still remains in a great measure, although among his minor works, the novelist's masterpiece. The name of the book was 'The Bachelor of the Albany,' the hero of it being Mr. Peter Barker, a thoroughly humorous creation of character. The rollicking fun of the earlier fiction,—whimsically illustrated by the refrain of its dialogues, "Hurrah! says Hurley O'Burley!"—was altogether surpassed by the quiet drollery and the more caustic vivacity running through the incidents relating here to the oddly-contrasted households of the Spreads and the Narrowsmiths—the former so winning, the latter so repellent. Almost as good as the delineation of the Bachelor himself was that of Dean Bedford, the jovial pluralist, resident at Far Niente. Although still concealing his name, as we have said, from public view, the author, under date Sept. 28, 1847, inscribed his second book to Lady Morgan, in a graceful little letter, in the course of which he spoke of it as an "airy nothing." He next appeared in the usual orthodox way, with a story told in three volumes, instead of, as hitherto, in one. 'My Uncle the Curate' was the title of this third fiction, which was whimsically introduced by a bantering contention, full of the pleasantest badinage, between the reader and the romancer. The latter still kept even his initials concealed from general recognition. Personally, however, by that time, 1849, he was thoroughly well-known among his literary contemporaries in London, by many of whom he soon came to be heartily appreciated. Upon his next title-page, that of another three-volume novel, published in 1852, under the name of 'Reuben Medlicott; or, the Coming Man,' the authorship of that, and the three preceding works, was formally acknowledged. A scornful motto, from La Bruyère, was placed on the front of the new fiction, as exactly descriptive of the brilliant but impractical nature of the imaginary, but, at the same time, distinctly typical hero of the narrative:—"Il est propre à tout, disent ses amis; ce qui signifie toujours qu'il n'a pas plus de talent pour une chose que pour une autre; ou, en autres termes, qu'il n'est propre à rien." A vivid foreshadowing, not only of Reuben Medlicott, but of the numerous family holding resemblance to him! Four years after this, namely, in 1856, Mr. Savage brought out another tale, called, for the nonce, 'Clover Cottage; or, I Can't Get In.' It was not only far less pretentious than any of its predecessors, it was, in point of fact, the merest literary bagatelle. It resembled, in some measure, the outline of a drawing-room chahade, and was eventually dramatized by Mr. Tom Taylor in a one-act comedietta, oddly called by the playwright "an original comedietta," the title of this tiny play being 'Nine Points of the Law.' It was first produced on the boards of the Olympic, on Monday the 11th of April, 1859, with Mrs. Stirling as the widow in possession, but not entitled to the cottage; and with Mr. Addison as the bachelor—(with Savage the more drily humorous character, somehow, was always a bachelor)—entitled to it, but not in possession. Prefixed to the first scene of the published drama was this "Note—Mr. Savage's novelette 'Clover Cottage' supplied the idea on which this little piece is founded." Another three-volume tale—and that the last—was produced by Mr. Savage in 1870. 'The Woman of Business' was the title of it—the chief interest of the story lying between the heroine, Mrs. Rowley, and her arch foe, Mrs. Upjohn. The work was inscribed, avowedly as "his last work," by the author to Mr. John Forster, in memory of an old friendship. Marmion Savage had succeeded Mr. Forster, it may be observed, in the editorship for several years of the *Examiner* newspaper. Another work, not yet mentioned, was issued from the press by Mr. Savage; but it was only edited by him, with notes and a preface.

This was the collective publication, in 1855, in two volumes, of the Right Hon. R. L. Sheil's 'Sketches, Legal and Political'; sketches first of all contributed by the Irish orator to the *New Monthly Magazine*, when its editor was Thomas Campbell. If only for his wholesome wit and airy vivacity, Marmion Savage is worthy of being held awhile in kindly remembrance.

Literary Gossip.

MR. HAWTHORNE'S posthumous novel, 'Septimus,' will be in the hands of the public in a few days. In editing the book and in writing the preface which introduces it, Miss Hawthorne has been materially assisted by Mr. Robert Browning.

MR. W. G. PALGRAVE'S new book, 'Hermann Agha,' an Eastern narrative, is, it is whispered, not a work of fiction, or an account of other people's adventures, but a fragment of autobiography.

THE Rev. Richard Hooper has undertaken to edit a complete edition of the Works of Michael Drayton, which will be published by Mr. Russell Smith. All ordinary sources of information are, Mr. Hooper says, at his command; "but," he adds, "it is possible that there may be copies of his works with MS. notes which are in the hands of private collectors. I can only say that any information given to Mr. Smith will be gratefully acknowledged."

THE retail booksellers, we understand, propose calling a general meeting of their body, to take into consideration the reduction of their profits caused by the withdrawal of the thirteenth copy to the dozen, hitherto allowed by the publishing firms. The newsvendors are about to convene a meeting of the subscribers to their Provident Fund. They wish to increase the pensions given to men to twenty pounds, and those granted to women to fifteen pounds.

IT is proposed to form a Committee in London to co-operate with the Mayor of Strasbourg's Committee in their attempt to form a new Municipal Library, in place of that burnt during the siege, on the night of August 24th, 1870. Any one willing to act on this Committee, or be Honorary Secretary to it, or to give books or money to the Municipal Library, is asked to communicate with Mr. F. J. Furnivall, 3, St. George's Square, Primrose Hill, N.W.

LADY JACKSON writes to us to explain the anachronism in the 'Diaries of Sir George Jackson,' pointed out by a Correspondent in our issue of last week:—"She finds, on looking over the original papers, that a detached sheet, dated 17th March, 18—, the last two figures of the year having been torn away, was by some mischance, when the papers were arranged for publication, placed with the letters and diaries of 1808, and the passage relating to the Duke of Gloucester transcribed as belonging to that year."

ALL the registers of births, deaths, and marriages having been burnt in Paris during the Commune, the French, who seem to have been under the delusion that the English Government cares about such trifles, have inquired how we guard against any like catastrophe, so that Paris may follow our example. Perhaps they have been surprised to learn that our rulers have not been willing to go to the

expense of fireproof repositories for our registers, which are all stowed in vaults at Somerset House, where gas must be kept always burning, in order to guard against damp. The registers now contain nearly fifty million entries, and surely ought to be in some small degree protected against, and not carelessly exposed to, the chance of fire. The repository for Wills in Doctors Commons is fireproof.

MR. HENRY BLACKBURN will shortly retire from the editorship of *London Society*.

AT one of the last meetings of the Institute of France (Académie des Inscriptions et Belles-Lettres), M. Francisque-Michel presented for approbation a book of his in manuscript, entitled 'A Critical Inquiry into the Scottish Language, with the view of illustrating the Rise and Progress of Civilization in Scotland.' We understand that this scholar intends to come back next month to North Britain, chiefly in order to superintend the printing of the work, which is written in English. We hope that it will prove useful.

SOME important contributions have been made this week to the Chicago Library, Crystal Palace. The proprietor of the *Times* promises a series of volumes of that journal; and sets of the *Art-Journal* and *Public Opinion* have been sent in. Mr. John Murray's donation is accompanied by gifts of Dr. William Smith's Dictionaries (11 vols.), and works by Mr. Layard, Dr. A. P. Stanley, and Mr. Smiles, from the authors. Messrs. James Parker & Co. have forwarded a large donation of their theological and classical reprints. Among the more considerable gifts by Societies are the publications of the Philological Society, the Royal Geographical Society, the Statistical Society, the Society for Promoting Christianity among the Jews, and the Highland and Agricultural Society of Scotland, — the latter offering to continue their contributions. To facilitate collection, books will be received for the "Chicago Library" by Mr. Clay, at the University Press, Cambridge; by Messrs. W. & R. Chambers, Edinburgh, — further arrangements being in progress; or by Mr. A. H. Burgess, Hon. Sec., at 1, Adam Street, London, W.C.

MR. C. J. PALMER has completed the first volume of his 'Perlustration of Great Yarmouth in Norfolk, with Southtown and Gorleston in Suffolk.'

THE Rev. John O. Hanlon, M.R.I.A., Dublin, has issued an elaborate illustrated prospectus of the Lives of the Irish Saints, to be completed in twelve royal octavo volumes, compiled from authentic published and manuscript sources, with maps defining the boundaries of the ancient and modern dioceses.

MESSRS. SOTHEBY, WILKINSON & HODGE request us to state that the disgraceful "knock-out," which we spoke of last week, did not take place in their sale-rooms, or after any of their sales.

MR. HENRY W. TAUNT, of Oxford, promises, on June 1st, a new Map of the River Thames from Oxford to London, on a scale of two inches to the mile, from new surveys and newly-measured distances, and with it a Guide, giving information as to fishing-places, inns, boat-houses, fishermen, short histories of river-bank towns, and notice of antiquities, &c. The Map will be in sections, or pages, and will be

accompanied by eighty of Mr. Taunt's Thames photographs.

THE reception of M. Camille Rousset at the Académie Française took place on the 3rd inst., that of the Duc d'Aumale has been postponed, while MM. Littré and De Loménie will not be received till next winter. "On ne se presse pas," remarks M. Ratisbonne, "dans le temple des Immortels."

M. EDMOND ABOUT has left the *Soir* to take the chief editorship of the Paris paper, entitled *Le XIX^e Siècle*.

SCIENCE

VESUVIUS.

Naples, May 2, 1872.

ON Wednesday, the 24th ult., there had been a brilliant eruption, and all the gay crowd who filled the hotels resolved on going up the mountain on the following night. Though still presenting a magnificent spectacle, its action had somewhat diminished, and there might have been a little disappointment. Visitors became incautious, went nearer and nearer, and wanted to ascend still higher, when in a moment there was an elision in the side of the crater towards the north, and the fiery flood burst forth, rolling towards S. Torio, S. Sebastiano, and Massa. It was the signal for flight, and rapidly parties with their guides, and solitary wanderers without any, retraced their steps over the rugged path, whilst the enemy was close upon them. Many were supposed to have fallen victims, and even a telegram of Prof. Palmieri's confirmed the report, but later inquiries have proved it a mistake. Some, however, were scorched and burnt terribly, and carried down the mountain.

IT would occupy too much space to dwell on the various lamentable episodes of the night, and I must endeavour to give you a general idea of the scene. There were rivers in chief coursing down in different directions: one towards S. Torio, S. Sebastiano, and Massa; one towards Torre del Greco, which met with a bold resistance from some rising ground, but the lava stole round it, and divided into two branches which pursued each its downward course. Torre was doomed to be destroyed again; nothing could save it, it was thought, and the people began to pack up their household gods and fly. Thanks be to God! this stream, after showing great activity, stopped, —the fountain which supplied it was exhausted. Yet more terrible was the ocean of lava which flowed towards Sebastiano and Massa, and Cercola and Ponticelli. The first had a population of 2,000, and Massa of 9,000, and many were on their knees invoking the aid of their saints. It was said at one time that these townships had been utterly destroyed, but it was not so; some houses were saved, and a church, the preservation of which was attributed to a miracle,—not so the preservation of the houses. As the first buildings gave way and fell in, there was, says a spectator, a wonderfully beautiful spectacle, and then a series of explosions, as though a mass of fireworks had been discharged. Towards Ottajano another stream was coursing, whilst the principal mouth was pouring down a storm of hot ashes and pumice-stone on Pompeii, Scafate, and Cava. At Scafate there was a powder magazine. What if the burning shower should set fire to it! Water was promptly thrown upon it, and so that great danger was avoided. The employees, too, at Pompeii and Resina were called in and sent off to Naples. I have heard it stated that from 20,000 to 30,000 persons were driven from their homes that night, some by panic fear, some by a cruel necessity. Many, after lingering in apprehension, returned to their hearths, others took refuge in Naples or elsewhere, and the authorities of Naples acted with promptitude and humanity. Many must have come over in boats, for numbers of these were lying off Santa Lucia filled with people of each sex, and in the midst of them a poor woman

was prematurely confined. Whilst the miserable victims were being carried to the hospitals, the thieves were active in Resina, and panic-stricken women in Naples were praying for the assistance of S. Januarius, their patron saint. They formed processions in various parts of the city, some proceeding to the cathedral, others to the Ponte di Maddalena, whereon stands an image of the Neapolitan Saint with arms outstretched towards Vesuvius: with dishevelled hair, and ardent supplication, they entreated his intercession. All, however, were quietly dispersed. As for the thieves, who had gone over in bands, they were soon laid hold of by the guards and soldiers whom the authorities had taken the precaution to send to Resina, and other places menaced. The poor victims, alas! were received in the Hospital of the Pelegrini: some dead, some dying, all scorched and roasted horribly. As to the number of those who were sacrificed, there are various reports—the journals and the popular voice swell them considerably; the Questor, on the contrary, to whom I am indebted for his list, reduces them to comparatively few. "Thirteen, all Italians, are missing," he says, "and twelve have been taken to the hospital, of whom six are dead." No one has better means of knowing the truth, but may he not think it unwise to declare it? At all events, no English or Americans have suffered, and none are missing from the hotels. On Sunday the phase of this disaster changed—a tempest of fine ashes poured down upon us, covering the streets and houses, filling our lungs, and almost blinding us. We all, from necessity, carried umbrellas, a slight protection, however, except to break the brunt of the driving shower as we met it. I have seen cabmen with handkerchiefs hanging in front of their caps, and some men with fine handkerchiefs tied over their faces. Last Friday and Saturday it was, as it were, one continuous roll of artillery, so loud that it could be heard full twenty miles distant; but after the sand-storm set in, if not so sharp and violent, it was, I think, more appalling. Vesuvius roared night and day; it rendered sleep impossible; its reverberations shook our windows and our houses, and great has been the exodus from Naples of the foreigners who came to admire, and now have fled in fright.

It is impossible adequately to describe the beauty and grandeur of the spectacle. In its totality it met the eye—one could watch the swelling growth of the eruption, its every movement, and mark all the exquisite proportions of that wonderful creation, whereas close under the mountain there was a terrific confusion of forms. On the afternoon of Wednesday week there was a grand display, which would have been sufficient for one season, and foreigners might have dispersed to their homes delighted that they had at last witnessed a brilliant eruption of Vesuvius. On the Thursday it was less active, but in the night there was a cannonade, a loud continuous roar, which never ceased a moment for forty-eight hours. At the distance of twenty miles it shook the windows and murdered sleep; and one thought only of the havoc which was then being committed on fair lands and populous villages. Like a gigantic cauliflower rose up that vast mass of fire and smoke. Do not smile at the homeliness of the comparison, for it is the only one which really represents its form. Its thousand involutions, round and swelling, are well imaged by the sections of the plant, and as they emerged from the volcano they grew in height and magnitude, and intermingled and rolled one over the other until they ascended to the zenith, and then toppled over, section after section, and fell by their own weight. I could see the showers of dust on either side, and in the midst burning stones like stars; yet the height of this marvellous form was never lessened, for underneath curled up continually fresh supplies, whilst the thunder, which rolled fearfully, gave a never-failing impulse to their ascent. A slight wind from the north-west detached portions of the column on one side, and sent them down the coast for miles, in one long cloud; as the wind varied, it was swept inland, or across the sea. And then the

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colours, how exquisite they were! There were artists with me who positively raved. We had the pure white of the homely plant on the summit, whilst each section was divided from the other by a shade of black. As the setting sun cast its light upon it, we had all the prismatic colours of the rainbow, and then night fell, and the entire mountain, the heavens above and the sea beneath, were on fire.

A fine May day it is, I believe, above that stratum of dust and sand which still hangs over us. Yesterday we were comparatively free, for the wind took it off in another direction; now it is changed, and the annoying plague has returned, though not in such proportions as on Monday. In fact, the eruption is on the wane, and almost finished. I need not say how we are rejoiced at it, especially at the cessation of that awful roaring, which shook our houses and our nerves as well. Many thousands slept out of their houses on Monday night, some went to the Campo, and many left Naples entirely, for, to add to the horrors of our position, a report had gone abroad, on the alleged authority of Prof. Palmieri, that a severe earthquake might be expected about four o'clock on Tuesday morning. How it got into circulation it is impossible to ascertain; the general impression is that it was a dodge of the thieves, in order to have freer access to the houses; certain it is, that they have been active both in town and country: when dressed respectably they have gone about saying that they were commissioned to recommend the people to leave their dwellings, and many were persuaded to do so. Shocks there have been here, and still more in the immediate neighbourhood of Vesuvius; but they have been of that harmless character to which we are accustomed, being nothing more than the vibrations of the mountain. In Pollena and Trocchia, where the fugitives from Massa bivouacked on the night of the 29th and 30th, they were very strong, and at Massa still more so. Nor were they the *bassa gente* only who fled, many of the higher classes did so as well, and I could tell of some friends of my own who either left Naples or wandered about their houses during the night in a state of nervous apprehension. The development of electricity both on the mountain and in the atmosphere was extraordinary; on the former the detonations were accompanied by brilliant flashes. Vesuvius was a great electric pile, and when its roaring ceased or diminished, the general atmosphere commenced to play its part, and during Tuesday we had continual thunder-storms and copious rains. Alas for our hats and coats, which were covered with black, muddy spots, whilst the streets were filled with mire! The dust has been analyzed by several Professors here, and their reports will be probably not uninteresting to many of your readers, I therefore translate them, with the exception of some terms which for greater precision I leave in the original. The first report is that of Profs. Januario and Coppola; it contains the analysis of the shower which fell on the night of the 28th and 29th, and confirms the chemical analysis of the dust of the night before. "The dust is of a dark grey colour, heavy, and slightly acid in taste; it grates under the teeth. Water dissolves it only in small quantities, and the solution is proved by 'reactives' (*réactifs*) to be sensibly acid. On being heated it exhales a bituminous odour, develops acid chloric gas (*acido cloridico gassoso*), and condenses clorure of solid ammonia mixed with traces of *cloruro ferrico*. Traces too have been found of sulphurous acid, and of sulphuric acid *liberi*; this last deriving, perhaps, from the superoxydization of the first from the action of humidity and the air. Not the slightest trace has been found of sulphurated hydrogen, there being only small quantities of sulphur and *solfi libero*. After the most minute investigations, we have failed to discover any traces of arsenical compounds. The great mass of the dust is formed of silicates insoluble in water." The following is another analysis, said to have been made by Profs. Catalano and Montoro: "The dust or ashes were collected on the 28th of April on a sheet of paper,

measuring 9 palms square; between 7½ and 8 o'clock, A.M., a kilogramme was collected, of a greyish, ashy colour, of the finest powder, in taste slightly salt; it grates between the teeth. On being heated in a pipe it does not melt; heated in a closed tube it does not develop vapour of any kind, nor *acido cloridico*, as has been stated; only a faint bituminous odour is perceived. It leaves a residuum in water, which is composed of chlorure of sodium, sulphate of soda and magnesia, and sulphate of alumina. The chlorure of sodium is relatively abundant, the residuum being insoluble in water. Treated with nitric acid, it partly dissolves, and the nitric solution precipitates faintly in black with sulphurated hydrogen, and gives an abundant black precipitate with *solfidato di ammonica*, a precipitate which dissolves completely in *acido arctico*. The same azotic solution precipitates in blue with yellow prussiate; in red with *solfocianuro* of potassium; neutralized with ammoniac and treated with *cromato potassico*, produces a faint yellow precipitate. From these facts, carefully collected, it would appear that both iron and lead are found in the dust." I send you an imperfect translation, but my shortcomings can easily be rectified. Besides my shortcomings can easily be rectified. Besides this deposit we have had in various directions showers of pumice-stone, of incandescent lava, and boiling hot water. This morning again fine ashes have covered our streets, indicating rather a change of the wind than any revival of the eruption.

H. W.

MR. G. R. GRAY.

THIS week we have to record the death of Mr. George Robert Gray, Assistant-Keeper of the Zoological Department in the British Museum. The Trustees of the British Museum have lost an able and accomplished officer, and students of natural history will regret him as the oldest and perhaps the most skilled representative of the science of ornithology in England. Mr. Gray was born at Chelsea, in 1808, and was the son of Mr. Samuel Frederick Gray, a well-known writer on chemistry, pharmacy, and natural history. He was early imbued with a love for natural history, and so long ago as 1829 contributed descriptions of some new species to Griffith's translation of Cuvier's 'Règne Animal.' In 1837 he commenced the publication of the 'Genera of Birds, comprising their Generic Characters, illustrated with figures by D. W. Mitchell,' London, 3 vols., 4to. The publication of this work, which was brought out in a most beautiful and attractive form, at once gave its author a high reputation among English naturalists. Since that time he has contributed numerous papers to scientific journals and the *Transactions* of learned Societies. In 1831 Mr. Gray obtained an appointment in the Natural History Department of the British Museum, to which he was introduced through the influence of the late Mr. Children, who was well acquainted with him, and knew with what zeal he prosecuted the study of natural history. He had previously arranged for Mr. Children himself a valuable cabinet of entomology, belonging to that gentleman. Many of the Catalogues of Natural History published by the Museum Trustees are from Mr. Gray's pen, and are looked upon as masterpieces of their kind, especially those on birds. Mr. Gray was also the author of several independent works on subjects of natural history, such as the entomology of Nepal, the entomology of Australia, &c. Mr. Gray was recently elected a Fellow of the Royal Society, and was likewise member of numerous home and foreign Natural History Societies. He died on Sunday, the 5th inst., of paralysis of the brain, after having been insensible for about a fortnight.

SOCIETIES.

ROYAL.—May 2.—The Earl of Rosse, V.P., in the chair.—The following papers were read: 'On a New great Theodolite to be used on the Great Trigonometrical Survey of India, with a short Note on the Performance of a Zenith Sector employed on the same Work' by Col. Strange.—'On some Elementary Principles in Animal

Mechanics: V. On the most perfect Form of a Plane Quadrilateral Muscle connecting two Bones; VI. Theory of Skew Muscles,' by the Rev. Dr. Haughton,—and 'On the Rings produced by Crystals when submitted to Circularly Polarized Light,' by Mr. W. Spottiswoode.

SOCIETY OF ANTIQUARIES.—May 2.—J. Winter Jones, Esq., V.P., in the chair.—Mr. R. H. Wood exhibited an early deed relating to Westminster, being a quitclaim from John de Notlee to Sir Walter de Langton, Bishop of Coventry and Lichfield (A.D. 1296), of a plot of land with appurtenances in Westminster.—Mr. C. D. E. Fortnum exhibited an interesting collection of Early Christian Rings which are described in the *Journal of the Archaeological Institute*, vol. xxvi., p. 137, and vol. xxviii., p. 266.—The Rev. J. C. Clutterbuck exhibited fine Roman "rat-tail" silver spoons, found in a gravel-pit, near Dorchester, Oxon.—Mr. H. C. Coote communicated a paper which called attention to a passage in an Italian historian (probably Paulus Diaconus) which had been overlooked by Lappenberg, and other writers on early English history, and in which it was stated that Vortigern, not Hengest, was the invader of Kent.—Mr. W. C. Borlase exhibited a sepulchral urn, believed to be unique in character, which had been found in a barrow at Denzell, in Cornwall.—Mr. Borlase also read a paper, containing 'An Account of recent Explorations of Tumuli at Trevelgue, in the Parish of St. Columb Minor, Cornwall.'

ARCHÆOLOGICAL INSTITUTE.—May 3.—Sir S. D. Scott, Bart., in the chair.—Mr. G. T. Clark expressed the deep regret felt at the decease of Prof. Westmacott, and gave a short account of his many services to art and to archaeological science.—Mr. Clark then gave a discourse upon Guildford Castle. He commenced by remarking upon the strategical position of the structure in one of the gorges of the great southern range of chalk hills, bearing the same relation to London as Berkhamstead upon the northern side. Guildford is not famous for any historical events of importance, being chiefly known as a royal residence in mediæval times; but the castle has some marked structural and architectural details, to which the lecturer drew special attention, concluding with a reference to the now well-known caverns, which he considered to be mediæval quarries.—Mr. Atkinson read, 'Notes on an ancient Celtic Fibula, exhibited by Mr. Geoghegan.'—The Secretary read remarks by Mr. Albert Way, 'Upon an unique Implement of Flint, found in the Isle of Wight,' of which a cast was shown. The flint was of a tri-brachial form, each arm of nearly equal size, and the edges had been carefully chipped for use as a weapon or implement. Its authenticity had been questioned, but Mr. Way adduced arguments in its favour, and commented upon its history.—Mr. Henderson brought three examples of Russian enamelled bowls of the seventeenth century. One was silver-gilt, and known as the enamel of Oustissoul, used for washing the beard by princes and dignitaries of the church; another was a drinking-cup of the same enamel, with the emblems of the empire, &c., engraved on shields, between medallions of flowers in enamel; the third was a small bowl of Moscow enamel on copper, from the collection of Count Bezborodko.—The Rev. Greville Chester sent some bosses of shields, found between Capua and Caserta, and a bronze object found near Pompeii.—Mr. Soden-Smith brought a brass seal of John, sixth Lord Fleming, about A.D. 1590, belonging to Viscount Hawarden; also three fragments of pseudo-Samian ware, with potters' names upon them, found near Castor, the Roman *Durobrivae*. Mr. Smith remarked upon the value of a collection of such names, as showing the route of traffic in Roman times.—The Rev. J. Beck sent a leather-covered box, which had been found in the vaults of Maestricht Cathedral, and which, from a label found in it, appeared to have been used for the receipt of alms for an altar in that church.—The Rev. C. W. Bingham brought an iron key, with a handle of bronze, floriated, which had been found in Dorsetshire.

EXHIBITION of the SOCIETY of BRITISH ARTISTS. Incorporated by Royal Charter.—THE FORTY-NINTH ANNUAL EXHIBITION of the Society is NOW OPEN, from 9 A.M. until dusk. Admittance, 1s. THOMAS ROBERTS, Secretary. Suffolk Street, Pall Mall East.

DUDLEY GALLERY. Egyptian Hall, Piccadilly.—GENERAL EXHIBITION of WATER-COLOUR DRAWINGS.—The EIGHTH ANNUAL EXHIBITION is OPEN daily, from Ten till Six. Admittance, 1s. Catalogues, 6d. GEORGE L. HALL, Hon. Sec.

GUSTAVE DORÉ—DORÉ GALLERY, 25, New Bond Street.—EXHIBITION of PICTURES, including "Christian Martyr," "Martyr," "Triumph of Christianity," "Francesca di Rimini," at the New Gallery.—OPEN from Ten till Six. Admittance, 1s.

ELIJAH WALTON'S COLLECTION of OIL and WATER-COLOUR PAINTINGS, NOW ON VIEW, at his Gallery, 4, Westminster Chambers, Victoria Street, Westminster.—Admittance, One Shilling, including Catalogue. Open daily from Ten till Dusk.

THE ROYAL ACADEMY.

(Second Notice.)

WE turn to Mr. Hook's pictures with a pleasure enhanced by the fact that at least three out of the four are nearly as charming as the productions of his best time; and one, to which we briefly referred last week, entitled "*As Jolly as a Sand-boy*" (No. 390), is certainly as good as any picture Mr. Hook ever painted. His illustration of an old saying does not serve to account for its origin. We always understood "sand-boy" to be a term of affection applied to a sand-man, who, pursuing the business of getting sand from inland pits or the sea-shore, and generally doing so in hot weather, is apt to imbibe a great deal of beer, and so earn the adjective "jolly." However this may be, Mr. Hook has put a new gloss on the phrase, by giving us two little boys lying on the sand of a little bay, in the very brightest of summer, when the seas are of a brilliant and intensely pure green; the very sand has "got brown," and been doubly "tanned" in a hundred sunny days; the sea-weeds are pulpy, and rich of hue; the winds whisper about the pointed rocks, murmur in the herbage of the cliffs, and rustle in the summer-wasted sward of the meadows above the shore. These urchins are very "jolly" indeed. They have been sent to gather sand in this halcyon nook; but they think not of the morrow, for they have brought a puppy, and that puppy is, if possible, lighter of heart than they are. To the three nothing seems preferable to a game; so the dog has begun to pull about a long tangle of weed, and the boys have gone down on their bellies, crawling and romping as hard as they can romp. Their ass has brought her foal as well as her pannier, and she is not likely to call the boys' attention to business; so the mother and child converse until the fun on the sand becomes so fast and furious that they leave off talking and stand, with ears erect and open eyes, studying the scene we can study. Meanwhile, the sea shines and beats gently on the shore. Mr. Hook never painted the sea better, nor has he dealt with sunlight more happily than in this picture; its breadth and effect are more than usually worthy of admiration. *Between the Tides* (382) shows people hastily unloading a sloop which has been laid on a rocky shore, and can only be approached in carts and on foot "between the tides," and will not be able, in case of a change of wind, to lie long in that dangerous place. The sea has gone back, leaving the craft high, but not dry; the crew have taken off her bulwarks amidships, and now, in hot haste, haul up and hand over the cargo to those who, in all sorts of ways, have come alongside on the wet, stony, and weedy foreshore. In front is a mass of rocks, among which a rough lane has been found or formed; in this, a horse, the stones reaching his shoulders, trots rapidly, bearing a load of coal in panniers; his driver is a lithesome and active little boy, who, whip in hand, has found a perilous footway on the tops of the rocks, and runs beside the horse with all a boy's eagerness. These elements are painted in a manner worthy of Mr. Hook, though not quite so elaborately as we might wish. The horse's head is certainly too small for its body: this makes the beast look out of proportion to the boy, a defect which catches the eye at once, to the no small injury of the picture. The effect is less brilliant, but not less subtle than that of No. 390. *Gold of the Sea* (265) contains a magnificently painted group

of fish, which has been poured from the basket of a man who, by the way, is too small for his place, and who stands just below the edge of a rude wooden pier. On the pier sits a woman near a large balance, weighing the fish; a big fish in the weighing basket is marvellously painted, although the foreshortening is not quite perfect. This is, on the whole, a beautiful and highly, if not thoroughly enjoyable picture; the rendering of the reflexions is admirable, and the effect seems brighter than in "*Between the Tides*," but less intense than in "*As Jolly as a Sand-boy*." *The Oyster Severals of Hampshire* (196) shows pools of salt water among the flat rocks of an extensive and level shore; each of these pools is used as a "bed," or, as the French say, a "parc," for oysters; as the sea has gone back the rocks are bare, and the "beds" or "severals," as they are not unaptly called in Hampshire, remain full of water; the rocks are covered with weed and moss—they shine in super-abundant moisture; the waves are gently moving in the distance; the air is soft, the sky is filled with vapour, which, however, is not dense enough to do more than subdue the glare of the sun, which, although unseen, reigns. In one of the pools stands a man wearing a scarlet guernsey jacket, delicious colour in this effect, deliberately, not to say ruthlessly, digging oysters out of their bed in the water, and placing them on the green ooze, sea moss and hair-weed that encumber the rocks. In the crenellations of the rocks bright water still runs from the upper pools and drains the sandy patches of the shore. The sky of the mid-distance is a fine study of itself.

We cannot praise the more pretentious of Mr. Frith's pictures, which hangs next to "*The Oyster Severals*" of Mr. Hook, and is styled *An Incident in the Life of Lady M. W. Montagu* (197). In his younger days Mr. Frith repeatedly charmed a public not too exacting or critical with pictures which possessed undeniable sparkle, originality and spirit, such as "*The Good-Natured Man*," now at South Kensington; and he gave us many works of great cleverness, produced by toil greater than would be required from one born with artistic gifts. We are not ungrateful for those able, if not profound works; and we are sorry to see that one who once made many pretty things has allowed himself to be persuaded to exhibit so tamely designed and so poorly painted a picture as that now before us. Mr. Frith's literary studies are now, we are afraid, hardly more thorough than his artistic; he appears to have consulted, not an original authority, but Miss Costello's account of the incident he has tried to paint; and this may account for the lack of spirit in his picture; for it is inconceivable that any one even moderately inspired by the bright and piquant nature of the letter-writer could have dealt in such a mournful fashion with any incident of her life. How lugubrious this picture is let the visitor judge. The incident Mr. Frith has chosen was not, in our opinion, worth painting, either on account of the character it might suggest to an artist of ability, such as Mr. Frith has often proved himself to be, or for the action, still less the sentiment it calls forth. Mr. Frith was a painter of action, with a zest for satiric, not humorous, expression; but he never was a painter of sentiment. His better style of execution was perfectly fitted to express all that was needed for his chosen subjects; but here is neither action, nor satire, nor still less incident, for the picture simply represents Lady M. W. Montagu kneeling at the feet of her father, the old Duke of Kingston, an elderly person in a wig, while the child Mary, afterwards Countess of Bute, sits on a little seat in the corner of the picture, and, with a faint reflexion of Mr. Frith's old vivacity, turns to look at the standing and the kneeling lay-figures which do duty for her mother and grandfather. The dramatic point of the subject is the stateliness and dignity of the Duke; yet will our painter succeed in persuading any one that this withered and stiff-jointed effigy in a dark-red coat, with a face which is feebler in expression than the figure is in design, possesses either stateliness or dignity? This "Duke" is not ducal, and

seems on the verge of senility—a condition not warranted by history. Can that young woman on her knees, in so commonplace and ungraceful an attitude, be the bright young mother of the child in question? Is not her head ill placed on her shoulders? Is not her action that of the minor "domestic drama"? There is spirit in the action of the child, and there is some liveliness in her expression, but her looks are those of an under-bred and pert infant. *The Love-Letter* (460) is much more fortunate as a piece of painting, and without offence in the treatment of the subject, such as it is. We have a big lady in profile against a dark, vacant background, reading a letter; the hand ought to be much better drawn, nor is the painting of the shoulder particularly good. We shall deal with the other pictures by Mr. Frith on another occasion. We are not without hope that he may recover part of his lost power of pleasing.

Mr. Elmore's most important contribution depicts that perhaps apocryphal incident in the life of Columbus, which represents him as walking on the sea-shore, and picking up a piece of carved wood that had floated across the Atlantic to his feet; it is called *Columbus at Porto Santo* (255), and comprises two tall figures, those of the navigator and his wife, standing; she looks over his shoulder at the hideously-carved and rudely-coloured fragment which he holds, and gazes at it intently. There is a playful look on the lady's face, and there is spirit in the idea of her attitude, which is charming. The conception of Columbus, if not of the finest kind, is manly; the design, as a whole, is, like most of Mr. Elmore's, dramatic without being theatrical; the execution is such as we are accustomed to from this painter. It is vigorous, without being slight; the colouring, although a little too deep for an open daylight effect, is rich and strong; the lighting of the lady's face by reflexion is a capital point of treatment; we think her feet are too far from those of the other figure to allow her to see over his arm in the manner of the picture. No. 146, *Il y en a toujours un autre*, by the same, is a conversation-piece, with a dash of humour in it; and, though comparatively slight, it tells its story capitally. We leave unnoticed for the present *Across the Fields* (15), and *Miss Elmore* (367).—Although the figures are rather sharply defined, not to say hard,—the conception a little laboured, by no means a common shortcoming of Mr. Marks's,—that artist's *Waiting for the Procession* (279) is rich enough in character and incident to furnish materials for an article by itself. A great crowd of persons, or what would have been called such in the Middle Ages, is waiting near the entrance of a castle or mansion, the watch-gate of which appears behind, for the approach of a grand procession, by a road along which the people can see for a considerable distance, and quite beyond the limits of the picture. The painter's object is evident. He had to render many varied features affected by feelings which were more or less common to all, and he has succeeded perfectly as regards the individuals; but there is some lack of that stirring and shifting aspect which characterizes a crowd, and is its essence in artistic representation; although a quality most difficult to render, and not attainable with a very strictly defining pencil. The people are waiting on the path by the road-side, and raised above the carriage-way; the effect of daylight on their faces and dresses is admirably complete, and would be quite startling anywhere else than here, amid acres of gilt frames and high-toned and richly-coloured paintings. There is a curious look of eagerness on every face, brightening and shifting as it looks: thus the effect of mobility is attained with individuals, though it is not gained by the crowd, where nothing is left uncertain; the very eyes seem to listen, the mouths to prepare themselves to shout; one old fellow shades his eyes with his hand; an old woman is jostled by the mob, but we have no fears for her safety; a few restless youngsters "fidget" about; there is a coquettish girl, and we cannot say how many more.—We have said before that Mr.

E. Long's picture, *The Suppliants* (64), will not please so many as 'The Inquisition' of last year pleased. This is not for the lack of a pretty and piquant figure or two, but because the work as a whole, is inferior in spirit to 'The Inquisition,' although it is quite equal to any other of Mr. Long's productions. The painting is, at least, quite as good as at any time before, perhaps better than ever, for it is sounder, and clearer, and extremely successful in dealing with daylight. Though dramatic, the story is tritely told here, yet the subject—gypsies, young and old, man, woman, and child, kneeling before the Spanish King who was foolish enough to expel their race from the Peninsula,—is a good one. The scene is the gateway of the palace. Accompanied by the Cardinal Minister, the King is about to descend; but before him kneel a motley group of working people and idlers, praying that the edict may not be put in force. They seem harmless: an old man leads the petitioners; he is armed with a large pair of shears on his hip, and a pair of pincers hang at his girdle, and he kneels with outspread palms, thrusting forward his withered beard; by his side is a buxom, sorrow-laden woman, a young mother, then two girls have place, and next two old men: notice the charming form of a young dancer, who kneels with a tambourine at her side; this is the best figure in the picture. Behind, the young queen appears on an inner flight of steps, with attendants, as "at the play." We shall consider the artist's *Fanchette* (1069) on another occasion, and, meanwhile, we may correct the mistake which a transposition of memoranda caused us to commit last week, when we styled this as a love scene.

It is pleasant to turn from "the school of John Philip," as displayed with considerable ability, by Mr. E. Long, to the school of Titian and Tintoret, represented without plagiary by Mr. Watts,—it is pleasant to turn one's eyes to such a noble portrait as that of P. H. Calderon, Esq. (153), a bust dressed in a velvet coat, seated, rich in colour, character and expression, admirably modelled, and so luminous, that nothing is left to be desired. A *Portrait: Study* (145), a portrait of a young lady, a head and neck in three-quarter view to our right, as if the figure was in the act of walking, is a picture full of sweet harmonies of flesh-colour, very tender and beautiful in painting. A more powerful portrait than either of these is that of R. H. W. Dunlop, Esq., (266)—the head and shoulders of a gentleman, with a worn, earnest, and eager face, and almost glittering eyes under full brows, with light hair on a square forehead; he wears a black velvet dress, and holds a staff with an action which supports perfectly the extraordinary vigour of the face. This is indeed a masterpiece, such as Titian would not blush for. No. 215, *Miss Virginia Dalrymple*, is also by Mr. Watts, a three-quarter figure, seated in a green dress, a green which, at present, seems a little crude, but not opaque; the face could not be improved.

Mr. T. Faed is unfortunate this year in his large picture, *God's Acre* (247), which is decidedly one of his mistakes. It cannot be that Mr. Faed, still in the prime of life, has reached the end of his invention; but there is in this picture neither sentiment nor fine colour. He is generally rather lachrymose, and he is sometimes genuinely pathetic; but oftener it is impossible to avoid a notion that he is looking sharply out of the corner of a mourning eye, to see if that frequently-used wet handkerchief and those long and dishevelled locks are having their due effect. We trust that, before long, he will see there is a time for all things. We have at last got to the very verge of the tomb, for here is a burial-ground, and a grave, dug in the grass, and we cannot expect to be asked to the funeral. Three little children stand at an end of the grave; one seems to know a little more about the matter than the others. The design is trivial, the execution is careless and quite unworthy of the artist; the colouring is hackneyed. Mr. Faed was often fortunate in colour, but his range in chromatics is limited, and more study was required than he appears to have given in this instance. This picture is not much more than half finished according to the painter's old

standard: see what a slur that is which does duty for earth cast out of the grave. The only creditable piece of work is the lichen-covered tombstone near the children.—The better of Mr. E. M. Ward's works represents the interior of that enormous family ark which conveyed Louis the Sixteenth to Varennes and back. The picture is called *The Return from Flight* (182), and tells the story, in Mr. Ward's manner, with success, but not better than his works have often told their stories: we do not think his painting is quite so good, at least, in parts, as it used to be. There can be no mistake about the subject: there sits the King in one corner of the ponderous vehicle, next to him is the Queen, with the Dauphin asleep on her knee. The Princess Royal attends her little brother; opposite the King is Madame de Tourzelle, one of those unfortunately faithful persons who would not leave the family in trouble. Through the opposite window we see the mob shouting and gesticulating. The best portion of this picture is the group of the Queen and her son; these, while there is something about the former which reminds one of motives we have already seen used in Mr. Ward's best pictures, are capital. There is a good deal of humour in the treatment of the face of the too faithful lady.

Un Pèlerinage (184), by M. Legros, the half of a party of devotees at a praying-station, or Calvary, is a grave and sad picture. The party consists of women, old and young, whose simple, earnest and quaint faces are intensely pathetic, and one man, who is rather far advanced in years, and a cripple; the women wear black cloaks with white hoods. At the feet of one of them lies a large basket of provisions or offerings, together with some doves. The picture is a little hard, as M. Legros is apt to make his works, but its solemnity and breadth of colouring, not less than the fine feeling for expression it exhibits, and its largeness of style, are precious qualities. The figures of the women are rather uncouth, not to say clumsy, and to this result the bulky costume contributes not a little; yet, on the other hand, we are bound to remember that this very ungracefulness adds to the homely and *naïve* pathos of the design. The face of the girl who sits on the further end of the bench is very beautiful in expression, but by no means so in its features.—To turn from this profoundly pathetic and religious design and learned example of painting to a work, with a subject which is not dissimilar, by Mr. F. Goodall, and which hangs within a few feet of it, styled *The Head of the House at Prayer* (201) is to do more than undergo a change of mental atmosphere—if the phrase be allowed—it is to shift from one aesthetic sphere to another and a very different one. Unless the pigments for both paintings came from the same shop, there is nothing whatever which is common to these works. The art of M. Legros may be said to descend direct from the pathetic school of the Low Countries in its severer forms and most devout mode of expression, enriched by traditions of a system of colouring which alone is unspeakably valuable, and is, in his mind at least, exalted by modern refinement and by knowledge of the noblest Italian design. M. Legros is a painter who looks to nature and caring not to select, does not flinch from this or that, of expression, design or form, because it is homely. He will accept with gladness most things that are pathetic, all things that afford opportunities of broad, sober, yet rich and subtly-graded colour. Give him Nature, and he will put into the broad cheeks and round eyes of a Walloon girl something which, the more you look at it, the more it takes hold of you. Mr. F. Goodall gives us quite a different, and, it must be admitted, a much more cheerful, if not so touching a work. If you can see below the surface of the former, it proves one of those pictures into which you may look for a long time and then not come to the bottom of its pathos, nor exhaust its art; but, first of all, you must be able to see below the surface. There is no difficulty in reading Mr. Goodall's design, neither is his art of the recondite sort; it is plain and highly respectable art, and its inspiration such as does good service to

those for whom art is a substitute for or alternative to "general literature."

It will be observed that we are not comparing the productions of these artists, but striving to show how two men, each equally loyal to his profession, each starting to paint a subject of prayer, each a religious man, each highly trained and possessed of uncommon abilities, are to be found as far as the poles asunder, the one speaking to the many, the other seeking fit audience, however few. Here are brought to our view what are in many respects the extremes of design: one artist illustrates his subject,—the subject is dominant with him; the other paints, and in painting uses a substitute for language which is recondite in itself,—yet how simple, how moving in its appeal! Technically speaking, Mr. Goodall is an eclectic, with ingrained academical traditions, and all the latest improvements, without much learning, and with not a gleam of real poetry of his own in him, yet with what serves as well, a surface that shines brightly and even reflects the poetry of his text; this, of course, is all in all for the purposes of illustrative art. Mr. Goodall draws extremely well when he takes pains; he composes with due regard to the nature and peculiar emphatic points of his subjects; at his best, as here, his expressions are completely satisfactory; his handling is, generally, careful and honestly complete to the very best of his ability. Would that half as much as this could be said for half the Royal Academicians whose works hang here! It would be well for the English school if one quarter of the men here used their powers as conscientiously as Mr. Goodall does. The subject of this picture may be thus briefly described. A tall, brown and gaunt Bedouin stands upon his praying carpet before his tent, barefooted, and prays exactly as if he stood there to show us how an Arab paterfamilias ought to pray when he is in earnest; behind is the encampment of the family, women, children, tents, camels, &c. About these is the sandiest of possible deserts, with a thousand footprints carefully and learnedly painted on its surface; in the distance, blue water, with herbage, if not foliage, and, further off, hills; above, a sky; and, in all, all things fit, so that this bright and sunny picture is, technically speaking, so nearly unexceptionable, that it is necessary to describe it as incomparably the best of Mr. Goodall's quasi-oriental representations. We have written before of his *Bedouin Mother and Child* (531): it belongs to a series, of which the artist has produced a sufficient number, and of a better kind than this one.

Mr. J. F. Lewis seems to have abandoned the practice of that extraordinary finish which may be said to have characterized his style for many years, and which he probably acquired through his studies in water colour; he now paints much more broadly than before, and retains the whole of his skill in producing that brilliancy which seemed to be his inheritance, so much was it an essential part of his pictures. On the other hand, while he gains in the time required for the execution of a picture, we lose the pleasure formerly derived from the examination of any one of them. In place of the most elaborate modelling and delicate drawing of every detail, while great breadth of the whole was not lost, we see now curious patches of blank, crude, and meaningless execution, especially in the shadows of the flesh: in the case of draperies, and especially of ornaments, filigree-work, embroidery, and jewellery, Mr. Lewis has not abandoned his delicate mode. No. 242 shows this:

"And the prayer of faith shall save the sick." The scene is the interior of a wealthy harem, of which one of the ladies lies sick. A learned man has been sent for in order to effect a cure by means of certain prayers, which he is now busily engaged in reading from a gorgeously illuminated book that lies on his knee as he sits in the sunlight on the ground, near the couch of the sick girl, who lies here surrounded by friends and attendants. The hope expressed by her look is admirably rendered, although the face is little more than a sketch. She lies in the shadow. Sunlight illuminates the foreground

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and its figures in such a manner as to dazzle the spectator, as of old; but hardly any part of the work, with the exceptions we have named above, will bear examination and comparison with a standard even far inferior to that affected by the artist in days gone by. The foreground groups comprise the reader, clad in brilliant green and red; a negro, who reclines by his side and seems, as we understand the picture, to mock the prayer, while he signs, laughingly, to a young white girl, who, splendidly dressed, looks at him from the other side of the picture. There is a child near the last-named girl; a tall woman bears a covered salver in her hands, and seems to pass suddenly from the shadow to the fullest blaze of light. The architectural accessories are rich, and capitally painted. *The Lilium Auratum* (465),—girls carrying lilies in a Turkish garden to a Kiosk,—has more of the breadth of oil than the work we have just described. It is as richly, but not so resplendently painted as most of Mr. Lewis's productions; the figures are in shadow, but their draperies, embroideries, and faces are in a glow of their own: they form beautiful local as well as pictorial "colour." The lilies are treated and drawn with all the artist's marvellous skill and perfect grace. The flesh is so much better than in the other picture as to be excellent, even for Mr. Lewis. We cannot understand why the younger girl is laughing; nothing in the picture suggests this expression; the idea that she is coqueting with the spectators is too subtle. This face looks apart from the painting, like one of those dreadful "dead-and-alive" photographs, in which unhappy mortals are made to laugh.

On looking at Mr. Sant's unfortunate portraits of *Her Majesty the Queen, with her Grandchildren* (259), it is impossible not to sympathize with the Royal Family. Mr. Sant is not by any means a portrait painter of a high class, yet he has often shown himself able to produce attractive and showy likenesses, such as absolutely charm those who are about to become dowagers, while, in painting young brides, Mr. Buckner himself has never been able to compete with him. Everyone knows, too, that the only things in which Sir E. Landseer has failed have been his royal portraits. It cannot therefore be that either genius or facility ensures success; yet nobody can suppose that there are any peculiar difficulties in the royal subjects of so many palettes. In fact, every one knows how much of that likeness Mr. Winterhalter succeeded in producing, and on how many occasions. It has struck us likewise that, though many dreadful pictures were painted of him, nobody failed to make a good portrait of Prince Albert. Queen Elizabeth, in order "that Her Majesty be not brought into contempt," would not allow bad painters to attempt her portrait. It is quite impossible for any lady to know less of art than Queen Elizabeth did, and, in all probability, the edict resulted from policy if not personal vanity. Mr. J. C. Horsley's *In with you! In with you!* (260) is extremely vulgar and offensive, the scene being a room, from a balcony of which a stage duenna has driven a woman in "silks and satins," because she will make eyes at the men in a cavalcade which passes under the window. Near to this we have a sketch, of which the design is demonstrative, and by no means ineffective, by Mr. Pettie, an artist of considerable ability, strangely uncontrolled by taste. His love for quaintness and for audacity of action not seldom becomes outrageously violent. His *Terms to the Besieged* (268) is marred by this failing. The scene is a municipal council-chamber; the personages are the governor and other chiefs of a beleaguered city, and the messenger from the besiegers. The latter stands in full armour before the table at which the others sit, and, in an attitude which is nearly identical with that portrayed in the famous piece of ironic bombast, Mr. Cruikshank's "Bombastes Furioso addressing his Army," proounds such terms as take away the breath of the lean and gaunt members of the council, whose expressions are unintended caricatures. The messenger, apart from his bombastic air, is a vulgar ruffian, whose face it is an offence to paint. Mr. Pettie is even less fortunate in *The Gipsy's Oak*

(137). It is like a "point" in a trumpery piece of "country comedy"; the scene, a wood. Three not pretty, but rather tawdrily showy fools, trip, in the manner of the stage, to where, nearer the front, squats, half-concealed in the hollow of a "practicable oak," a quasi-gipsy, wearing, too obviously on artistic grounds, a red head-dress and black cloak. She wrings her hands, as we suppose, for the edification of the twopenny gallery,—there is nothing in the picture to account for the action. So crude is the green of the landscape, and so slight are the figures in this picture that, if it had not been the work of an Associate of the Royal Academy, who has done better things, we should not waste the reader's time by mentioning it. On the other hand, *Silvius and Phoebe* (627), the shepherd of "As You Like It" entreating the damsel not to "scorn" him, throws, by its very considerable success, a striking, and not wholly unexpected light on two points. On the other hand, it shows that the theatre is the source of much of Mr. Pettie's inspiration; on the other, it seems to point out a course which, in future, he may, if he is wise, pursue, i.e. that of painting nothing but scenes from plays. Mr. Pettie has had the tact to recognize two clever actors in parts that suited them: here is the stage street; this is the stage loutish and whimpering lover, a little old for the part, and with legs which will not bear inspection in tights by daylight, yet, with a good wig, still susceptible of "dressing" surprisingly well for gaslight. Is not this Phoebe a clever actress, with the stage pout, the sidelong glance of the theatre? In an instant we see why the herbage and foliage of this "forest" are so vividly, so crudely green; are they not seen by gaslight? As a sketch of clever acting, or as a sketch for a picture of a subject from a drama, there is nothing to be objected to in all this, and we recommend that the picture should be looked at by gas-light.

We turn now to three large and ambitious landscapes, which have, unwisely for the Exhibition, and unfortunately for the painters, been brought face to face, so to say, in the same room or in adjoining rooms. We are bound to praise highly two which are most distinct from each other in style; therefore, it will be out of the question to consider the subject as if it were a matter of schools, or even of peculiar modes of treatment. None of the three is void of sentiment, although the sentiment of one seems to us trite, and, merely superficially expressed, while that which appears in each of the others, although obvious enough, is not "sentimental," as in the former case it is. The works are by artists of reputation. Far be it from us to compare them. No comparison can be made where there is next to nothing in common. We shall endeavour to present each gentleman's work as it appears to have been intended to be regarded; and it is possible to measure the merits of each without trying them all by the same standard, than which nothing could be more unjust. The three pictures are Mr. H. Moore's *Winter Gale in the Channel* (933), Mr. J. Brett's *White Sand Bay* (912), and Mr. P. Graham's *Cradle of the Sea-bird* (1055). Three paintings more diverse in execution than these are not to be found here: Mr. Moore's canvas is embossed in pigments; that of Mr. Brett is as smooth as a table; that of Mr. Graham is like neither the one nor the other. They are all sea-coast pieces; each is of a considerable size. Thus far there is no possibility of misconception.

Except a little bit of purple sand in one corner, the "Winter Gale" contains nothing but sea and sky. The sea is all in waves, that seem to have been vexed and tossed by the wind, until every one of them, so far as the eye can reach, is filled with air and flecks of foam; they advance in long froth-laden ridges towards the sand, that their force has driven upwards to a slope like that of the talus of a rampart, which, though ever shifting and seeming to melt away, receives the thundering downfall of the surges when they hiss against and climb the slope, being edged with wool-like froth, which, when torn from the margin by the furious gale, clings to the sand before it goes

inland a hopeless tempest-waif. The sky seems to labour like the sea, but it moves all together, so dense are the heavy clouds, so vast their bulk, which the light defines like islands in an ocean. In these elements of design is a marine epic, inspired by poetic power of the right kind, expressive as a masterpiece should be, wrought with the hand of a master guided by consummate knowledge of nature, so that what may be called the mighty volition of the tumultuous seas is put before us in perfect keeping and homogeneity, the aspect of one force controlling all the multitudes, and yet unseen in its action. An artist, standing before this picture, said, "By-and-by that will be taken at its worth, as one of the grandest marine paintings of the English school; now it hangs in the top rank, where its perspective is ruined, and its colour lost, so far as possible, and below it is a smooth insipid landscape of the same size, by an unknown artist, and the ghost of a picture, without strength enough to give offence, yet in a better place!"

Mr. Brett's larger picture occupies an equally elevated position; and, being in a place more exposed than Mr. Moore's painting, to the changing effects of a light which is always unfavourable, being, moreover, distinguished by vivid, delicate, and multifarious tints, and exhibiting also a very low horizon, it is even more completely and irredeemably damaged than its neighbour. It is almost impossible to suppose that those who placed it thus on high can have observed, that with such fine drawing and subtle grading of colour, the proper place for this example was where those rare features of landscape painting could be seen, that is, near the level of our eyes. But surely no one will say that there were no better places for these pictures, while the line here is occupied by acres of indescribable trash.

The work of Mr. Brett may be described thus: a summer sea is gently covering a long stretch of white sand in a bay, the limits of which are not shown on either hand; the flood-tide is slowly creeping in, spreading further at each break of a wavelet on the ribbed sand, which reflects here the cool east, and there the glowing west,—here is flushed with sunlight, there tinged by the grey evening: the wavelets rise, the light shines through their green depths, or is reflected from their varied surface; they mount with a uniform and slow motion, and only bend the laces of foam on their surfaces, which, in falling, they hardly seem to break. A low horizon permits the edges of these waves to be seen against the sky; long lines of rosy, mountain-like clouds are in the extreme distance, and are piled high in the air; their glories are softened by vapours, which ascend, and seem to absorb the radiance, as yet more than half suppressed by the remains of daylight. Soft as the effect is, the painting of this picture renders all the vividness and intensity of the local colouring, and it has been executed with such extraordinary care, that every wave is precisely drawn; its outlines and contours are indicated completely by modelling, light, and colour. Elaborate as it is in the representation of details of the most minute and delicate kind, the whole is extremely broad. Mr. Brett has a smaller picture here, which we shall refer to by-and-by: it is more fortunately placed than this one.

Mr. P. Graham's large production is on the line, and in one of the best places in the room. Although it is such as only a man of considerable ability could produce, and is marked by at least the suggestions of poetic feeling of a kind that is more obvious than deep, yet we are compelled to say that it is, like another and less pleasing production of the same artist, to which we shall call attention on another occasion, by no means worthy of the pretensions of Mr. P. Graham, and confirms our belief that he is too easily pleased by readily-obtained success, that he is not improving in painting, and is not fairly cultivating his powers of imagination. This work is called *The Cradle of the Sea-Bird* (1055), and represents a long and gigantically tall range of dark cliffs, as to the geological character of which we are left very

much to our fancies. A sea mist seems to have come upon the land, but is not dense enough to do more than hide the distance, obscure the mid-distance, and soften the foreground of the picture. It is observable that the artist affects misty subjects, and may legitimately do so if he shows consummate knowledge of the effect of such a state of the atmosphere, and represents in an adequate way the other elements of his pictures, which cannot be removed from scrutiny by scumblies, however elaborately these may be applied to reduce the amount of labour, which, in other effects, must be devoted to the more distant parts of landscape. To an artist who is easily pleased, the painting of mists is most easy, and it is one of the simplest modes of concealing lack of care and study from untaught eyes. On the other hand, to a well-trained artist, mist painting is one of the most difficult branches of art. A sound painter will be careful to show, where any defined forms appear, that he perfectly comprehends, and is able to paint, every detail which remains more or less perfectly unconcealed. The effect of light, by no means wholly absorbed as it is presented here, is rendered with considerable tact, but little real learning or care; hence, until we come to "look into" the illuminated space which fills the sea in front here with a dead sheen, on the ripples that seem to cluster about the rocks in the water, there is nothing to be desired; but inspection proves that not a single wavelike has been really studied or mastered. We observe a hazy scintillation, and no more; although, where so much is indicated, much more ought to have been represented, yet not obtruded. It is the same when we examine the range of cliffs; their geology is absolutely inscrutable, although their fissures are apparent; huge slabs of rock are given without modelling and without form, although they are sufficiently illuminated to show the wings, tails, and heads of the birds which cluster on the ledges, and the innumerable lichens are suggested, if not painted. Now, there is nothing in the mist to call for such slurring of natural forms as this. The perspective of the mid-distant cliff tops may be challenged as not agreeing with the low point of sight adopted for the foreground. We suspect, indeed, that a sketch, it must have been of the roughest, taken from a standpoint much higher than the sea level, has served as a foundation for this effective but meretricious painting. It is, in fact, a telling piece of scene-painting. We have in England, perhaps, a dozen scene-painters who could do as well, and yet would by no means omit to give the perspective of the foreground rocks, and the true drawing of the slabs.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS continued to sell the collection of works of art belonging to the late Mr. Gillott, of Birmingham, on Friday of last week, and concluded the sale on the next day. Friday's sale comprised productions of the Old Masters, among which the under-mentioned were noteworthy: Bloemaert, The Prodigal Son, 108 guineas.—A. Cuyp, A Dutch Meadow, with peasant women milking cows, and The Interior of a Shed, with two peasants and two cows, 113 gs.; The Sleeping Herdsman, the town of Dordt on our right, 115 gs.—P. de Konink, A Bird's-eye View in Holland, 575 gs.—G. Dou, Interior of a Cathedral, candlelight, 84 gs.—J. B. Greuze, Domestic Felicity, 240 gs.—M. Hobbema, A Forest Scene, a pool under trees in the foreground, and two figures reposing on a road, 220 gs.—Rubens, The Family of Rubens, the artist as St. George, preceded by his three wives, presenting themselves to the Virgin and Child, four infant angels above, St. Jerome and an angel in front; from the Balbi Palace, Genoa, 1,230 gs.—J. Ruysdael, A View in Holland, with sand-hills and two figures with a dog on a road, 145 gs.; A View in Gelderland, with a church and a château in the foreground, near a stream, sunshine, 300 gs.—D. Teniers, An Alchemist, attendant and two other figures in the background, 380 gs.—P. Wouwermans, The Fortune-Teller, 600 gs.—J. Wynants

and A. van de Velde, A small Landscape, with peasants and cattle on a road, 185 gs. This day's sale, of fifty-eight pictures, produced 6,564*l.* 12*s.*

The final sale of this collection took place on Saturday of last week, and comprised English water-colour drawings, as follows: G. Barrett, A Classical Composition, 36*l.*—R. S. Bond, A View in Wales, a peasant driving sheep, 42*l.*—Mdile. R. Bonheur, Brittany Sheep, 210*l.*—G. Cattermole, Gamesters Quarrelling, 94*l.*; The Brigand's Repast, 96*l.*; The Falconer, 78*l.*; The Farewell, 220*l.*—Constable, A Landscape, with sheep, sunshine after a shower, 44*l.*—D. Cox, Rocks and Trees, study in black chalk, 7 guineas; A Ruined Abbey, in sepia, 21*l.*; Windsor Castle, from the Thames, in sepia, 24*l.*; Haddon Hall, with cows, in sepia, 28*l.*; The Tuilleries Garden, 23*l.*; A Mountainous Lake Scene, 28*l.*; Showery Weather, 12*l.*; On the Thames, with hay-barges and boats, 57*l.*; A Valley in Wales, with horsemen and cattle, 21*l.*; A Quiet Pool, 58*l.*; A Welsh Valley, with drovers and cattle, 86*l.*; Milking-Time, 99*l.*; A Coast Scene, with figures and boats, 34*l.*; The New Inn, Lynmouth, 19 guineas; Old Cottages, 22*l.*; An Overshot Mill, in Wales, with figures, 85*l.*; Grasmere Church, 19 guineas; Tintern Abbey, 1836, 30*l.*; Lancaster Sands, with a farmer on horseback, and fishermen, 1829, 120*l.*; Valle Crucis Abbey, 26*l.*; A Mountainous Landscape, 24*l.*; Greenwich Hospital, 92*l.*; A Garden Terrace in North Wales, 48*l.*; A Rocky River Scene, with an angler, 189*l.*; Fort Rouge, Calais, 52*l.*; Ploughing, 168*l.*; A Lake Scene, with a flock of sheep, and figures, 278*l.*; A Farm, with cows, and ducks near a pond, 45*l.*—Mr. E. W. Cooke, Schevening Shore, 113*l.*; Fishermen in a Boat, 31*l.*—M. De Jonghe, A Landscape, with figures and animals by M. Verboeckhoven, 56*l.*—De Wint, A Bird's-eye View over a River, with boats, figures, and cattle, 315*l.*—T. C. Dibden, 1838, An Eastern Palace, 22*l.*; C. Fielding, A River Scene, with a windmill, 22*l.*; A Mountainous River Scene, with a peasant and a horse and cart, 63*l.*; An open Landscape, with a peasant and cows, 31*l.*; View over a Valley, with a man in a road, 52*l.*; A Mountainous Landscape, with a cascade and two figures in the foreground, 42*l.*—Mr. W. P. Frith, The Stage-Coach Incident, a sketch, 37*l.*—Mr. W. E. Frost, Bacchantes Dancing, 67*l.*; Venus, with Cupid and Nymphs, 31*l.*; Flora crowned by Nymphs, 27*l.*—Mr. B. Foster, "Bringing home the Calf," 171*l.*; Gainsborough, Two Peasants with Sheep, 5*l.* 15*s.* 6*d.*—J. D. Harding, Peasants in Conversation at a Road-side Cross, 46*l.*; A Market Place in an Italian Town, 53*l.*; A View in Italy, with a bullock-waggon and figures, 43*l.*—J. Holland, The Convent Batalha, 30*l.*; Rouen, a Street Scene, 30*l.*; Ponte del Cavallo, Venice, 16*l.*; S. Tomaso, Genoa, 11*l.*; A Canal Scene, Delft, 14*l.*; The Thames at Greenwich, 4*l.*; On the Grand Canal, Venice, 22*l.*; Interior of St. Stephen's, Vienna, 7*l.*; Rotterdam, 34*l.*; Rotterdam, October, 1845, 4*l.*; Lisbon, 34*l.*; Old Cottage and Figure, North Wales, 21*l.*; A Canal Scene, Venice, 30*l.*; After Market, Venice, 54*l.*; A Canal Scene, Venice, 44*l.*—W. Hunt, A Lady Sewing, 15*gs.*; A Lady Drawing, candle-light, 57*l.*; A Boy with a Pitcher, 94*l.*; The Magdalene, 9*gs.*; A Gipsy Tent, 24*l.*; Rustic Toilet, 31*l.*; The Restless Setter, 409*l.*; White Camelia, Grapes and Holly-berries, 105*l.*; Apples and Purple Grapes, 131*l.*; Apples and Black Grapes, with shell and holly, 110*l.*; Apples, Purple Grapes and Holly, oval, 47*l.*; Black and White Grapes, Apple, Raspberry, Currants, and Egg, 52*l.*; A Pear, Quince, Chestnut and Hips, 131*l.*; Apple and Purple Grapes, 89*l.*; A Chaffinch's Nest and Wild Rose, 267*l.*; Spring Gatherings, 619*l.*; Purple Grapes and Apple, oval, 189*l.*; Goldfinch and Chaffinch's Nests and May-blossom, 189*l.*; Black Grapes and Apple, 45*l.*; Primroses and Hedge-sparrow's Nest, 262*l.*; Black and White Grapes and Strawberries, 63*l.*; Nest of the Long-tailed-Tit, Holly, double May-blossom, 147*l.*; Primroses and Cherry-blossom, oval, 257*l.*; Blackberries, Nuts, Shell and Hips, oval, 58*l.*; The Nut Gatherer, 58*l.*; Wayfarers, 263*l.*—Mrs. Margetts, 1849, Flowers and Fruit, 32*l.*—J. Martin,

A River Scene, with Bathers, 74*l.*; a Park Scene, with a Church, 22*l.*; The Angel appearing to the Shepherds, 53*l.*; A Landscape, with a man and a dog, sunset, 46*l.*; A Classical Landscape, with two figures, 38*l.*—W. Müller, Mill Cottage, North Wales, 58*l.*; Interior of a Studio, 27*l.*—J. Nash, An Old Hall, haymakers reposing, 21*l.*—Mr. J. Pettitt, The Rose Garden, 35*l.*; The Garden Terrace, 43*l.*; The Flower Garden, 42*l.*—Mr. P. F. Poole, A Girl at a Stile, 23*l.*; A Girl at a Spring, 57*l.*; The Rustic Toilet, 73*l.*—J. B. Pyne, A River Scene, with stranded boats, figures and cows, 37*l.*; A Road at the side of a Wood, with bird's-nesters, 21*l.*—D. Roberts, A View in Greece, with a ruin and figures, 56*l.*; Stanfield, A Canal Scene, Venice, with figures and merchandise, 84*l.*; Fort Rouge, Calais, 1827, 378*l.*—Mr. F. W. Topham, Barnaby Rudge and his Mother, from C. Dickens's Collection, to whom it was given by the artist, 115*l.*; Turner, A Rocky River Scene, with a cascade, a woman on a road going towards a cottage, 147*l.*; On the Thames, with boats and richly-wooded banks, 472*l.*; The Source of the Tamar, a moor-scene, with laden ponies descending a hill, and figures burning weeds on a hill beyond, 367*l.*; Patterdale, 850*l.*; Powis Castle, 1,270*l.*; Windermere, 2,047*l.*; Brentburn Priory, 1,113*l.*; Zurich, 74*l.*; Hastings Beach, the fish-market, 1,155*l.*; Heidelberg, 2,782*l.*; Ehrenbreitstein, 2,782*l.*; Bamborough Castle, 3,309*l.*—Mr. F. Taylor, Young Anglers, 71*l.*; Meg Dod's Cottage, 64*l.*; Return from the Hunt, 147*l.*—J. Varley, A Park Scene, with deer and ducks, 32*l.*; A Coast Scene, with a castle and cows, 42*l.*—A. Vickers, A View in St. Petersburg, 64*l.* The total amount received for pictures on this final day's sale was, 27,423*l.* 17*s.*

The same auctioneers sold on Monday last the under-mentioned water-colour drawings, the property of the late Mrs. Bury and A. Wood, Esq., of Chester: Mr. T. S. Cooper, Cow and Sheep in a Landscape, 73*l.*; Shepherd and Sheep, 37*l.*—D. Cox, Crossing Lancaster Sands, 157*l.*; Boats running for the Shore, 73*l.*; A Sea Piece, with shipping, 56*l.*; Going to Market, 157*l.*—Mrs. P. F. Poole, a Fisher-Boy, 50 guineas; S. Prout, Orleans Cathedral, 131*l.*; A Market-Place in a German Town, 73*l.*; Portici D'Ottavia, Rome, 54*l.*; The Temple of Peace, Rome, 50*l.*; A Canal Scene, with blanchisseuses, 72*l.*—Mr. S. M. Richardson, a View in Cumberland, 73*l.*—D. Roberts, Cintra, 86*l.*; Encampment of the Pilgrims at Jericho, 94*l.*; Oberwesel, 169*l.*; The Siemoom, 294*l.*—Stanfield, Byron's House at Athens, 50*l.*—Sir A. W. Callicott, Horeb, 63*l.*—Mr. E. W. Cooke, Egmont, near Scheveningen, low-water, 25*l.*—De Wint, a River Scene, 49*l.*; Dunster, 84*l.*—Mr. E. Duncan, Sheep in the Snow, 97*l.*—C. Fielding, Aldborough, 194*l.*; Arundel Castle, 120*l.*; Mendip Hills, 63*l.*—Mr. B. Foster, A Courtyard, Venice, figures at a well, 96*l.*; Cullercoats, sunrise, 70*l.*; Dort, vignette, 42*l.*; Andernach, vignette, 29*l.*; Strasbourg, 40*l.*—Mr. E. Frère, Gossips at Écouen, 73*l.*—Mr. G. A. Fripp, Near Eastbourne, sunset, 55*l.*—Sir G. Gilbert, A Scene from 'The Merchant of Venice,' 118*l.*—Mr. A. W. Gow, Highland Raid, 73*l.*—Mr. L. Hage, A Monk Preaching, scene in Rome, 71*l.*—W. Hunt, The Valiant Knight, 120*l.*—Mr. G. Mogford, The Land's End, 32*l.*—Mr. J. W. Oakes, The Rabbit Warren, 115*l.*; Mr. S. Read, Interior of the Church at Seville, 91*l.*; Turner, The Lake of Lucerne, 278*l.*; A Garden Scene, with a monument, 10 guineas; A Lake Scene, with towers, boats and figures, 53*l.*—Mr. G. S. Walters, Eventide, 27*l.*—Mr. J. W. Whitaker, On the Moors above Bettws-y-Coed, 86*l.*; Lynn Elsie, 38*l.*

Fine-Art Gossip.

THE private view of the Summer Exhibition of the Society of French Artists takes place to-day (Saturday), at 168, New Bond Street. The Gallery will be opened to the public on Monday next, and comprises, among other noteworthy paintings, some remarkable productions of well-known French artists: Delacroix, Horses coming from the Spring,

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M. G. F. Millet, *The Angelus*; *Water Carrier*; *Peasant Girl*; *A Landscape*.—M. Laurent Bouvier, *Spring*, a nude figure.—M. Corot, *Two Landscapes*.—M. Purvis de Chavannes, *St. Jean*; *Sleep*; *The White Rocks*.—M. C. F. Daubigny, *Gardens of the Oise*.—M. Boudin, *Four Views of Antwerp*.

THE Crystal Palace Company, desiring to attract fine paintings to their exhibition of pictures, recently offered several medals of honour for the best examples of certain classes of art; and these medals were awarded as follows, to painters of works sent in competition. The medals were in two classes—one for English, the other for foreign artists. The former were in three classes in all: 1, historical or figure pictures; 2, landscapes; and, 3, water-colour drawings. The foreign medals were offered for two classes, figure subjects and landscapes. In each class, one gold, three silver, and two bronze medals were offered. The gold medal for an English figure picture fell to Mr. A. Johnston, for his 'Flight of the Queen of James the Second.' The gold medal for an English landscape was won by Mr. G. Naish, with his 'First Heave of the Ground Sea, from Rillage Point, Ilfracombe,' a work of great merit, of which we have before now made mention. We protested against the inconsiderate manner in which it was hung at the Academy Exhibition last year; it is now properly seen at the Crystal Palace. Mr. Hargitt received the gold medal for a water-colour drawing, 'A Highland Glen.' The silver and bronze medals in various classes were given to Mrs. E. M. Ward and Mrs. Robinson, Messrs. P. R. Morris, J. S. Cuthbert, C. Thomas, E. Gill, L. W. Desanges, R. H. Nibbs, G. F. Teniswood, W. Gale, F. B. Barwell, W. O. Lupton, J. A. Thom, A. J. Lewis, T. Danby, A. Anelay, A. Severn, J. Fahey, E. H. Hearne, W. S. Morrish, and G. F. Brewtall. Of the foreign competitors, the following received medals: First division, gold, M. Caronne; silver, MM. Perrault and Le Febvre; bronze, De Keghel, Geibel, and Webbe. Second division, gold, Herr Peters; silver, H. H. Sturm, Cogen, Verboekhoeven, and Thom; bronze, Vander Maaten, Wolters, and Schultze.

THE Report of the Trustees of the National Portrait Gallery has been issued. It mentions the acquisition, by bequest and purchase, of many interesting portraits, such as we have from time to time recorded. The number of visitors to the gallery has very much increased during the past twelve months, being 63,195, an increase of 4,282 as compared with the previous year. The total number of visitors to the gallery since it was formed is 303,716.

THE death of a Devonshire artist of considerable local reputation is announced. Mr. Traies, of Topsham Road, near Exeter. This gentleman was born at Crediton, in 1789, and began the practice of drawing as the illustrator of a book on Natural History, by a Dr. Neal. Mr. Traies was largely employed in the neighbourhood of Exeter and still more largely respected.

ALL the sculptures, vases, and bronzes from the châteaux of the Tuilleries, Meudon, and St. Cloud, have been temporarily brought together in the Pavillon Daru of the Louvre. The fine statue of Phœtusa, one of the Heliades, sister of Phœton, which formerly enriched the parterre in the garden of the Tuilleries, has been placed in the Salle des Couston.

THE death of M. Lescarné, sculptor, of Paris, took place on Sunday, April 21. He was born at Langres, in 1799, attracted considerable notice before he was thirty years of age, and sustained his reputation by statues of 'Andromeda' and 'Clytie.' The 'Marguerite' on the terrace of the Luxembourg was by him; his other works, which are numerous, have considerable excellence, among them is the monument of Cardinal Marlot, in the Chapel of St. George, Notre Dame, Paris.

MUSIC

ROYAL ALBERT HALL—SACRED HARMONIC SOCIETY.—Conductor, Sir Michael Costa.—On FRIDAY NEXT, May 17, will be performed, Mendelssohn's 'ELIJAH.' Subscription Concert. Principal Vocalists: Madame Lemmens-Sherington, Madame Patey, Mr. Vernon Raby, and Signor Agnelli. Band of Chorus, 10s. Performance, Tickets, No. 1, 2s.; Box Seats, 2s.; Friends—Gallerie, 2s.; Front Row, Numbered, 5s.; Areas, Stalls, 5s. and 10s. ed.; Amphitheatre, 10s. ed.; Boxes, 2s. 12s. ed.; 4s. 4s. 5s. 5s.—Tickets now ready, at 6, Exeter Hall; Royal Albert Hall; and Musicians'.

BY SPECIAL DESIRE—PHILHARMONIC SOCIETY.—Conductor, M. V. G. Gaspard POERTER CONCERT, at St. James's Hall, on Friday, May 18, 'Two Movements in a Suite'—Concerto Pianoforte, Beethoven. Mons. E. M. Delaborde; Overture, Ray Bias, Mendelssohn; Symphony, No. 8, in F. Beethoven; Overture, Massiniello, Auber. Vocalists—Mdile. Carlotta Patti, and Herr Walter, of the Imperial Opera, Vienna (his first appearance).—Stalls, 10s. ed., and 7s.; to places where Evening Dress is not necessary, 5s. and 2s. J. ELLA, Director, Victoria Square.

MUSICAL UNION—DUVERNOY. Pianist, TUESDAY, May 14, Quarter-past Three, with Maurin, Weiner, Wasefleghen, and Lassere. Quartet, No. 7, in F. Beethoven; Trio, C Minor, Mendelssohn; Quartet in D, No. 79, Haydn; Pianoforte Solos by Duvernoy.—Tickets, 10s. ed. each, and Family Tickets (for three), One Guinea; to be had of Lamborn Cock, and of Austin, St. James's Hall. Members can pay for Visitors, Regent Street entrance.

HER MAJESTY'S OPERA.

THE new tenor at Drury Lane Theatre is the talk of the town, at least so far as musical circles are concerned, and they include certainly club coteries, fashionable society, and the now large outer world which takes an interest in musical matters. The coming of Signor Italio Campanini has much more significance than any merely operatic event. His success means more than a personal triumph for the artist and the Impresario. The advent of a tenor who possesses pre-eminently the pure style of Italian vocalization, will revive attention to the true principles of Art in the emission of the voice, in pronunciation, in accent, in phrasing, and in refined method. The London Italian Opera-houses, since Verdi's influence became potential, have been inundated with singers, with whom strength of lungs and facility in florid exercises, were predominant. Scarcely an artist came here who had not the *vibrato* and *tremolo* to a distressing extent. Then the Italian language became utterly tortured and distorted; expression, style, and taste were equally lost sight of. Signor Campanini will cause a reaction, if not a revolution, for it will be seen what infinite charm can be conveyed when the voice is produced without strain or effort, when the words of the poet (who is after all something in the lyric drama) are clearly enunciated, when the recitatives are declaimed and not sung, when the sounds are delivered in accordance with the dramatic situation, and when power is put forth at the right moment. With the departure of Signor Ronconi, and with the retirement of Signor Mario, it was imagined that the Italian school had disappeared. We shall now, perhaps, see its restoration. The few first bars of the *cantabile*, 'Di pescatore ignobile,' in the finale of the Prologue of 'Lucrezia Borgia,' from the lips of the new tenor, revealed at once the presence of an artist with a truly sympathetic *timbre* as regards the organ, and with a cultivated style, and seemed to make a deep impression on an auditory which, according to custom, had received him so coldly. The re-demand was decisive, and it emanated not only from those who are styled 'the friends of the house' by Directors, and who are called a *claque* by the independent public, but from all parts. From this moment the enthusiasm was *crescendo*. When the voice of Gennaro was heard in the deadly trio in which the Duke forces silence on Lucrezia, expressing his confidence that it is owing to the prayers of his mother that he has found unexpected friends, it was recognized that Signor Campanini has acute sensibility for passionate passages; his tones were subdued, but intense, and he skilfully prepared the way for the burst in the 'Infelice,' when he is informed that he has been poisoned. His next effect was in the interpolated air from Donizetti's 'Deserto in Terra,' usually sung by Signor Mongini. Here, again, he had to repeat the *adagio*, which, however, is not nearly so effec-

tive as the aria by Sir Michael Costa, which Signor Mario introduced in the same situation of the second act. The death-scene exhibited his power, as an actor as well as a singer. He is above the middle height, with good features, and that essential one, a fine eye. His action is easy, unconstrained, and graceful; he commands the stage. The voice comes from the chest, and in its range is equal in quality; the four notes up to a flat he can sing with ringing force, as he showed when he had to compete with the powerful organ of Mdile. Tietjens. From the nature of the music in 'Lucrezia Borgia,' it is impossible to state whether he has flexibility for florid passages. It is in the *cantabile* that the clearness, evenness, and sympathy are palpable. In the use of the *portamento* there is, perhaps, a tendency to abuse; for it may be too wire-drawn: to *file le son* is a device to be avoided; and Signor Campanini has not the slightest occasion to resort to it. In 'Faust,' in the 'Sonnambula,' in 'Lucia,' in 'Linda,' in the 'Puritani,' in the 'Elisir d'Amore,' in the 'Huguenots,' and all operas in which smooth, delicate, and refined vocalization are exacted, he will be perfect; but whether his *répertoire* will extend to Count Almaviva, and characters requiring precision in Rossinian *roulades*, time alone can show. But inasmuch as Signor Campanini sang Herr Wagner's 'Lohengrin' at Bologna and Florence, it may be assumed no difficulties can dismay him. He is but twenty-four years of age, and the only countries he has yet visited are Spain and England. His last engagement was in Rome. He has now a brilliant future before him; and he has only to bear in mind, that as there is no finality in art, so is there none in progress.

Such absorbing interest attached to the new tenor, that the merits of the baritone-basso, Signor Rota, were somewhat overlooked. He is very tall, with a commanding presence, and acted with tact and skill as the *Duke*, especially in the poisoning scene with Gennaro. He has a powerful voice, the lower notes of which seem to be the best; a slight *tremolo* and roughness of style may be ascribed to nervousness, which rather marred the effect of the scene 'Vieni la mia vendetta.' The *Lucrezia Borgia* of Mdile. Tietjens, and the *Maffia Orsini* of Madame Trebelli-Bettini, are familiar to the operatic public. The former never sang the difficult divisions in the *aria d'entrata*, better than last Saturday, but it is a pity she marred the excellent effect of the passionate *adagio*, and in the death scene of Gennaro, by introducing a *point d'orgue*, quite out of keeping with the music and the situation.

Mdile. Kellogg, the American *prima donna*, who sang here some few seasons since, will reappear this evening (Saturday), in Donizetti's 'Linda'; and next Wednesday play Lucia; the *Edgardo* being the new tenor.

ROYAL ITALIAN OPERA.

MADAME ADELINA PATTI, after her fatiguing labours in Moscow, St. Petersburg, and Vienna, has returned to her duties at Covent Garden Theatre with unimpaired powers. Her voice is in the best condition, and her acting is as perfect as ever. She selected Meyerbeer's 'Dinorah,' on the 4th, for her opening character. It is one of her very best assumptions, both vocally and histriographically; a performance which won the special admiration of the composer, who, had he lived, would have composed an opera expressly for her. She is a great artiste, in every sense of the word; one who has never ceased to improve, although when she first stepped on the boards as the *Sonnambula*, she took a high place at once, for the signs of genius were unmistakable. She is the most natural actress that has ever appeared on the lyric stage; it is impossible to detect the tokens of training and the pains of preparation, so effectually are these concealed. In her style of singing there has been manifest progress; her cadenzas in the early stage of her career were not as they are now, highly finished. It is impossible to sing with more grace and *naïveté* the *berceuse* of Dinorah, her address to the pet

goat, nor is it within the range of the human voice to execute more marvellously the series of scales in the *Shadow Dance scena*. Her entire representation of the demented Dinorah is replete with poetic inspiration. Signor Bettini, if not equal to the late *Sainte-Foy*, or to Signor Gardoni, is artist enough to acquit himself ably as *Corentino*. We never liked the *Hoel* of Signor Graziani, and he plays and sings it worse than ever. M. Faure, who created the part at the Opéra Comique in Paris, in 1859, is perfect in its delineation. What a charming production is the opera! It is an exquisite idyll, in which, with only three characters, for the quartet in the last scene is a mere episode, two of whom are mad or idiotic, and the third a rogue, the most intense interest is excited, owing to the charm of the composition, one continuous stream of melodious singing combined with the most fanciful, insinuating, piquant and picturesque instrumentation. The trio finale, "Il Tintinnar," of the first act, in captivating tune and varied and exquisite accompaniments, is not surpassed by anything in the works of any other master.

It can answer no end to dwell on the failure of 'Fidelio.' The importation of the new German artist from Berlin, and of the Italian singer from Milan, has been unsuccessful, and the want of success cannot have arisen from the pitch, for the French diapason has been in use for some days, the effect up to this moment being peculiarly disagreeable. In one opera the Conductor retained the original transpositions with the new standard, and, as yet, there is no accordance between the stringed instruments and the wood and brass: the brilliancy of the violins is, of course, diminished—the basses certainly growl more deeply. It is evident that the players of the imported wood and brass from Paris are sorely puzzled and inconvenienced, and it will be some time before the band will be used to the change. Except for the sopranos and tenors, there can be no possible gain or advantage, and whilst the *entente cordiale* is being cultivated, dire discord will at times prevail.

Meyerbeer's 'Africaine' will be revived this evening (Saturday), in which Madame Lucca's *Selika* is as grand in acting as it is perfect in singing.

CONCERTS.

THE second of the Crystal Palace Summer Concerts, conducted by Herr Manns, took place on the 4th inst. The singers were Mdlle. Marie Marimon, Mdlle. Marie Roze, Mdlle. Victoria Bundsen, Madame Colombo; Signori Vizzani, Mendioroz, Foli, and Borella. Mdlle. Roze's first appearance as a concert-singer at the Palace was a success: she gave Cherubini's love-song, "Voi che sapete," and the "Che faro" of Orpheus (in French), and pleased her auditory in both airs.

The masterly quartet in g minor, Op. 25, by Herr Johannes Brahms, for pianoforte and string, was ably executed by Herr Halle, Madame Norman-Neruda, Herr Straus, Herr Daubert, at the first recital of the pianist, on the 3rd inst.; Fräulein Drasid was the vocalist.

The second performance of Carissimi's cantata, 'Jonah,' at Mr. Henry Leslie's Choir concert, on the 2nd, was as keenly appreciated as at its introduction: the work will prove, doubtless, a standing piece in the *répertoire* of the Choir. Mr. Maas again sang the tenor part of Jonah.

Madame Henrietta Moritz's playing of works by Hummel (her uncle), Mendelssohn, Schumann, Bach, and Beethoven, at her first Chamber Concert, established her claim to be a classical pianist of no ordinary order. The lady had the able co-operation of Herr Straus and M. Paque, and of Miss K. Poyntz and Miss H. D'Alton.

Mr. Adolphe Schloesser's programme, at his evening concert, on the 8th inst., comprised compositions by Schubert, Schumann, Moscheles, Herr Joachim, and Herr Brahms. He also introduced a Suite, with five movements, by himself. The pianist was assisted by MM. Straus, Wiener, Zerbini (string); Daubert, W. Macfarren, Dannreuther, and Bergeron (pianists); Mdlle. Carola and M. Valdec, vocalists. We regret to be unable,

with the calls on our space, to notice more specially a classical scheme which is out of the beaten track.

The annual performance of the 'Messiah,' in aid of the funds of the Royal Society of Musicians, took place in St. James's Hall on the 10th inst., conducted by Mr. Cusins. The solo singers announced were Mesdames Sherrington, Edith Wynne, E. Horne, Poole, and Patey; Messrs. E. Lloyd, Cummings, Hilton, and Lewis Thomas.

The concert under the direction of Sir Julius Benedict, at the Royal Literary Fund Anniversary, last Wednesday evening, with Mdlle. Marimon, Miss Edith Wynne, Madame Patey, Mr. Vernon Rigby, and Mr. Patey as principal singers, was the means of introducing the young Belgian pianist, who played with great powers of execution 'La Danse des Tambourines,' composed by his master, M. Duponts, of Brussels. Mr. Smyth's Royal Artillery Band, one of the best of our military orchestras, performed during the evening a series of works by Beethoven, Donizetti, Balfe, Costa, Benedict, &c.

OPERAS IN ENGLISH.

THE Crystal Palace circular, announcing the performance of a series of operas in English on the Tuesday and Thursday afternoons of this and the succeeding three months, ending the 22nd of August, is not very flattering to native talent. The season began last Tuesday, with Donizetti's 'Daughter of the Regiment'; Rossini's 'Barber of Seville' is the next opera announced, after which M. Gounod's 'Faust.' Out of eighteen operas promised, two only are by British composers, namely, Mr. Macfarren's 'Robin Hood' and Balfe's 'Satanella.' 'The Lily of Killarney,' which is an Irish opera, composed by a German, Sir J. Benedict, who is naturalized, may be said to make a third. On the other hand, there are two operas by Bellini, four by Donizetti, three by Auber, one by Meyerbeer, two by Rossini, one by Weber, and one by M. Gounod. This undertaking cannot, therefore, be classed as representing National Opera. The policy of competing with the *répertoire* of the two Italian Opera-houses is questionable; but Sydenham, it is true, has a special public apart from a metropolitan audience. The artists engaged to sustain the eighteen operas are, Madame Cora de Wilhorst, who has had experience on the lyric stage in America, Miss Blanche Cole, Madame Florence Lancia, Madame Ida Gillies, sopranos; and Miss Palmer and Miss A. Goodall, contraltos. The tenors are M. Nordblom and Mr. G. Ferren; and the basses, Messrs. H. Corri, E. Cornell, Rosenthal, Temple, and J. Tempest. Herr Manns will be the conductor, and Mr. T. H. Friend is stage-manager.

OPÉRA COMIQUE.

THE Strand Theatre, which bears the name of Opéra Comique, has at last verified its title. It has been re-opened for the performance of the *répertoire*, peculiar to the Salle Favart in Paris, and which, in point of fact, really represents National Opera in France, which the Grand Opéra, with its mixed German, Italian, and French schools, certainly does not. The promised *répertoire* comprises works by Boieldieu, Hérold, Auber, Adolphe Adam, Halévy, Victor Massé, Maillard, Clapisson, Ambroise Thomas, and Grisaré. All these are genuine French composers. The list is filled up by the foreigners who have composed for the Salle Favart, namely, Carafa, Pauer, Donizetti, and Offenbach. The director is Signor Montelli, whose previous experience here dates from a famous season of one night of Italian Opera at the Lyceum. We see no reason why, with due care and attention, his present venture may not prove of the duration he proposes, thirty-six subscription nights.

There are many operas in his prospectus which are masterpieces in their way, and being so, have of course never been heard in this country, such as the 'Dame Blanche' of Boieldieu, which ought long since to have been adapted for the Italian stage, and which, we take leave to suggest, would be a prize for Her Majesty's Opera if Signor Campanini were to sing the part of Georges

Brown (Scott's Henry Bertram). The 'Caid' of M. Ambroise Thomas, which is superior to any other work he has ever composed, although it is *opera-buffa*, verging on burlesque, is another charming opera. Signor Montelli will, however, do well to avoid the production of works now being heard at the two Italian Opera-houses, as there is enough to select from without following in their wake with such inferior choral and orchestral resources. For this reason the choice of Donizetti's 'Fille du Régiment,' although it was composed for the French stage, and although Mdlle. Marie Cabel, who vocalizes so brilliantly, was the *Marie*, was a decided mistake. It has been given three times. Of the 'Dame Blanche' we must speak on a future occasion.

GRAND CHORAL CONCERTS.

ONE of the suggestions made in these columns, when the Royal Albert Hall was first opened, —was, that a Choir should be formed specially for the Royal Albert Hall. The Directors of the vast edifice have reason to be congratulated on having, within such a short space of time, been enabled to present a programme, with more than a thousand voices of excellent quality, such as was executed last Wednesday afternoon, in presence of Her Majesty the Queen, the Empress of Germany, and other members of the Royal Family. To the praise of having ably trained this vast choir M. Gounod is eminently entitled. He seems to have gone heart and soul into their organization. Moreover, he must have worked hard to have arranged and harmonized so many pieces of music, independently of composing a Thanksgiving 'Te Deum' expressly for the opening of these Grand Choral Concerts. Exception may be taken to some of his new remodellings; the Hundredth Psalm, for instance, did not require resetting; Mozart's 'Ave Verum' might have been untouched; the Sicilian Mariner's Hymn and our National Anthem might also have been left alone. We were fearful, on seeing the 'Hallelujah' Chorus in the scheme as the final piece, that M. Gounod might have ventured to re-arrange Handel's version; but, fortunately, it has been left intact; and as its colossal masses of sound came on the ear, after listening to all the other works in the day's programme, we felt that the Braireus of Music is still omnipotent. The 'Te Deum' is one of the finest inspirations of the French composer; heard without orchestral accompaniments, with only the organ (very ably played by the new organist of St. Paul's Cathedral, Dr. Stainer), the grandeur of the themes made a deep impression; the simplicity of the treatment, avoiding contrapuntal complexities, in no way diminished the breadth and richness of the harmonies. The individuality of style of the composer is strongly pronounced; and this is a great merit in this age of veneer and imitation. The choristers took much pains with the production of their Director. The 'Kyrie' from the Mass of Palestrina, and the "O Jesus, my Lord," from a Motet by J. S. Bach, were imposing specimens of the respective schools of the Italian and the German; the contrast was curious and striking, both starting from different points of view, with distinct idiosyncrasies, and yet both arriving at grand and effective results.

It will be as well, in future concerts, to have two separate parts, one sacred, the other secular, so as to have more variety, and avoid the monotony caused by chiefly hearing ancient specimens of music. We need scarcely point out what a rich mine can be explored of choral works by our own composers of the past, and we will add also of the present period. There were two encores for French pieces, one with English words, by Mrs. Weldon, namely, a French Pavane, "Belle, qui tiens ma vie," and "Aime-moi, Bergère" by Jacques Lefèvre. The "Pavane" is a kind of ancient and solemn dance, something analogous with the grave, saltatory movements introduced on certain occasions on the high altars in Spain, and imitating, in fact, the choreographic actions referred to in Scripture as having taken place before the Ark.

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The Pavane was wedded to words by G. Wither (1588). The Pastorale of Lefèvre has the date of 1613, and the Pastorale of 1653, "O, the sweet contentment," is an adaptation from John Chalkhill; a Double Chorus by Liesring, "O Filii et Filiae," was also introduced, but is not very exciting. Dr. Stainer's execution of Bach's familiar prelude and fugue in E flat (St. Ann's) must be cited as one of the most clever and interesting performances of the day. The Grand Choral Concerts will take root, and, with ordinary care, avoiding exclusiveness in selections of works, will flourish.

Musical Gossip.

THERE are interesting concerts next week. On Monday will be the fourth Philharmonic programme, at which the new Viennese tenor, Herr Walter, will be heard for the first time. Next Wednesday, Mr. Arthur Chappell will introduce the first of his Popular Concerts of Classical Chamber Compositions, at the Royal Albert Hall; and in the same edifice, on the 17th inst., Mendelssohn's "Elijah" will be given by the Sacred Harmonic Society, under Sir Michael Costa's direction. This day (Saturday) will be the first Italian Opera Concert in the Royal Albert Hall, with Mr. Mapleson's Drury Lane company, and another Italian Opera Concert will take place, also this afternoon, in the Floral Hall, Covent Garden, with Mr. Gye's troupe.

PROF. ELLA, in his fourth lecture "On Dramatic Music," at the London Institution, supplied an able analysis, with illustrations, of Wagner's opera, "Lohengrin."

As remarks have been made as to the exclusive engagement of foreign artists at the Court concerts, it is right to record that at Her Majesty's afternoon party, on the 7th inst., the English singers were Miss Edith Wynne, Miss S. Ferrari, Mr. Vernon Rigby, and Mr. Winn; with Madame Arabella Goddard as pianist, and Mr. Cusins conductor.

MDLLE. NILSSON, M. Capoul, Mr. Santley, Herr Rosa, and Madame Parepa-Rosa, are expected to arrive in Liverpool this day (the 11th).

HERR ANTOINE RUBINSTEIN's three-act opera, "Feramors," the libretto based on Moore's "Lalla Rookh," was performed, for the first time in Vienna, on the 24th ult.; but although the work contains some very fine numbers, the weakness of the book, there being so little dramatic action, and the badness of the execution, have militated against its success.

THREE new operas have been produced in one week lately in Naples. At the Rossini Theatre, the "Rosetta la Gardiera," a three-act opera-buffa, by Maestro Avolio; at the Philharmonic Theatre, a three-act opera-seria, "Marca de Torre," by Maestro Fornari; at the San Carlo, a three-act opera-seria, "Selvaggia," by Maestro Viceconte. The two first-mentioned works were successful, the last one moderately so.

HERR MAX MARETZKE and Mr. Jarrett (late of Covent Garden and Drury Lane Italian Operahouses) are the Directors of the Academy of Music in New York for Italian opera from the 1st of October next to the 1st of May, 1873. They have already engaged Madame Pauline Lucca and Mdlle. Kellogg as *prime donne*.

DRAMA

ST. JAMES'S THEATRE.

THE long-announced performance of the "Rabagas" of M. Sardou, took place on Monday night, at the above theatre. It is rather difficult to ascertain the intention of M. Sardou in this satire, the point of which is equally stinging applied to one class of politicians as to another. To represent the makers of revolution as hiding under chairs the moment mention is made that the *gens d'armes* are in sight, is not very humorous; and that it is not very accurate either, the experience of Frenchmen during the last eighty years is sufficient to

prove. That the Communists, Republicans, or whatever may be called the class against which the Parisian mind is most inflamed, now being decimated at Satory, or deported by hundreds from Aix, are savage, cruel, and bloodthirsty, may fairly be urged; that they are cowardly, is a difficult thesis to maintain. That revolution-mongers are afraid of the laws they affront is, however, the one especial charge M. Sardou brings against them, since the self-seeking with which he credits them can scarcely, if the words of preceding satirists are as trustworthy as are M. Sardou's, be regarded as a distinguishing attribute. After asserting, however, that the manner in which M. Sardou deals with political questions reminds us of a well-known fable of the contest between the man and the lion, we may admire the ingenuity with which political matters have been rendered generally interesting. "Rabagas" is undoubtedly an amusing play, especially amusing to those whose political sentiments it flatters. If a few malcontents among the proletarian portion of the audience crowded like cocks, whistled down keys, and in various ways, with which the British populace is not very familiar, demonstrated its discontent, the more aristocratic occupants of stalls and boxes laughed with more real amusement than they have hitherto manifested, and seemed not wholly indisposed to join issue with the dissatisfied, and argue out, with lungs or fists, their political differences.

We have detailed the plot of "Rabagas" so recently, that we need not now say more about it.

M. Sardou's known characteristics are forcibly displayed in this piece, so different from his previous works. His dialogue has its old pungency, and his personages have their well-known clearness and firmness of outline. The story, however, is ingenious rather than probable, and the elaborately built intrigue is as unsubstantial as a palace of cards.

The character of *Eva Blount* is scarcely more than a repetition of that of Suzanne in "Les Pattes de Mouche," one of the best of Madame Fargueil's comic presentations. It was rendered, accordingly, with admirable skill, the ease and polish of style being worthy of all praise. M. Berton, especially engaged, assumed the part of *Rabagas*, for which M. Sardou took M. Grenier as the original exponent. In distinction of manner M. Berton comes scarcely behind M. Bressant; witness his performance of De Nanjac in "Le Demi-Monde," and the Marquis de Presles in the "Gendre de M. Poirier." He gave, accordingly, to the Minister, during his short spell of authority, a plausibility admirably suited to the part. In all respects of intellectual brightness and cleverness the impersonation was excellent. M. Parade, too, showed more distinction, as *Florestan*, than it is easy to credit him with. Other parts were adequately sustained by Madame Laurence Gérard, and MM. Abel, Andrieu, Schey, Berret, Bousquet, Desmonts, and Scipion; the entire representation being satisfactory.

QUEEN'S THEATRE.

"ORDEAL BY TOUCH," a five-act play, by Mr. Richard Lee, has been produced at the Queen's Theatre. Though announced as comedy, it is only on the strength of its prosperous termination such a qualification can be accorded—the piece, in its treatment and its main interest, belonging to the higher range of melo-drama. It is a thoroughly fresh and dramatic work, of a kind which, except in the case of translations, has been rare of late upon English boards. Traces are not wanting in it of the inexperience to be expected in a first dramatic effort. In a feverish strain after effect, however, rather than in any carelessness or inadequacy of workmanship, the signs of want of practice are betrayed, and the piece moves stiffly and uneasily, like some country-beauty whose court dress is so long and so rich as to impede her progress. Beneath all needless trapping, symmetry of form, and distinction of manner are yet to be traced. The spectators recognized at once accordingly in the writer one capable of supplying them with the solid viands of a dramatic banquet rather than the *soufflés* and

blanc-manges with which their appetites have of late had to be stayed. A reception accordingly of a kind almost unprecedented in modern experience was awarded the author, who was compelled to appear and re-appear before the audience.

From the literary and the dramatic standpoint, "Ordeal by Touch" has strong claims upon admiration. It is open, however, to the objection that its comic underplot is clumsily connected with the main action, and is felt by the audience as a disturbance of its pleasures, rather than an addition to them. In itself the comic idea is bright, and the scenes to which it leads are mirth-provoking. From the higher class of modern drama, however, the comic underplot, or the underplot of any kind, is wisely banished. Who could bear to arrest, for the sake of such relief as laughter affords, the grim progress of "Le Roi s'Amuse," the fateful haste of "Ruy Blas," the melodious march of "Messieurs de Bois-Doré," or the sustained development of "Dalila"? Without aiming so high as the great masters of French drama, Mr. Lee has yet bid for a position among creative and psychological dramatists. Had he depended wholly upon the principal story, it is difficult to say what triumph he might not have obtained. Only while the comic basis was being established did the fate of the play remain a moment in suspense. So soon as the dramatic purpose of the author was revealed, the action progressed with augmenting interest, until it reached a climax in which, with remarkable ingenuity, the excitement was maintained, while the characters who had been presented in the least favourable light, were reconciled with the sympathies of the audience. Such knowledge of dramatic effect, such appreciation of the subtler springs of motive, and such power of intensification as these scenes betray, are rare among writers for the stage. While granting the play accordingly the merit of high accomplishment, one may look to the writer for work of even higher calibre.

Into the plot it is needless fully to enter. The detection by a clever widow, a sculptor by profession, of the burning secret which a thriving banker has long hidden under a cold and passionless exterior, supplies the principal interest. In behalf of those she most loves, Madame Coralie needs to obtain an influence over M. Ferron, a banker, whose tyrannous will endeavours to impose upon his son a form of happiness that young gentleman fails to estimate at its full value. Surmising from what she has seen and known that the banker has a secret, the widow endeavours by a process of sifting such as Edgar Allan Poe loved to employ to ascertain it. Chance favours her, and she obtains something slightly resembling a clue. With this she works so successfully that the terrified man believes her possessed of the calamitous secret he has so long buried. Cowed and abject, he submits to her extortions until he perceives a reason to doubt whether she possesses in fact the knowledge she claims. Fierce accordingly becomes the duel, nothing less than a combat to death. The widow triumphs in the end, obtaining through the agents she employs proof of the identity of the banker with a criminal who has been sentenced to the hulks, and has since escaped. By an ingenious contrivance, however, the step which leads to the utter confusion of Ferron becomes the means of his salvation. Upon the register of his sentence is found the record of his subsequently-ascertained innocence.

The manner in which this story is developed is ingenious, and there are subtleties of treatment quite unlike the means ordinarily employed in melo-drama. The situations in which the various acts close are forcible without being conventional. There is much freshness, too, in the manner in which the opening exposition of character is made. By means of the busts in the studio of Madame Coralie, which are admirable likenesses of the principal characters, we are let behind the scenes of the life of each, and are enabled to obtain information which must else have been imparted in a more roundabout and less effective manner.

The psychology of the play is good. Ferron is a well-executed study, and Coralie, though resem-

bling a little characters to be found in the works of Scribe or M. Sardou, has a distinctly defined individuality. Some strain is felt in the language which would be thoroughly dramatic were it a little less witty. It is difficult adequately to impress an author with the sense that wit in dialogue may be too dearly purchased, and that dramatic appropriateness is a much higher quality. So insatiate appears the English taste for wit, that critical remonstrance has scarcely a chance against the closely urged argument of popular bravoes. When the effort after wit is not excessive the dialogue is close and sustained. The underplot, though unnecessary, is droll. It consists of the meeting of two elderly lovers after a long separation, and the misinterpretation by the lady of a proposal for a change of residences as a proffer of marriage.

Two or three parts were effectively presented. There was much brightness of conception about the *Coralie* of Mrs. Scott-Siddons, and much intelligence of rendering. Restlessness and over-activity, the result apparently of nervousness, detracted, however, from the value of a performance which was not wanting in colour. Mrs. Scott-Siddons has undoubtedly ripened during her absence from London, and shows the possession of genuine dramatic gifts. Her reception was eminently favourable. Mr. George Rignold, as *Ferron*, was seen to higher advantage than in any part in which he has yet presented himself. His get-up was excellent, and his acting displayed that quality rarely seen in England—a knowledge of the power of reserve. Mr. H. Marston gave a good picture of an elderly beau. In other parts, the acting degenerated from the trivial and commonplace to the grotesquely farcical.

OLYMPIC THEATRE.

FRENCH has always been ranked as the language of diplomacy. It is that also of every species of *finesse*. All that is coarse, weak, trivial or offensive seems to undergo a species of modification when it is expressed in French. The species of skating on thin ice of morality which French dramatists are fond of, requires for its maintenance all the aid of this most euphemistic of tongues. Once exhibited in English the naked ugliness of the vice is all that strikes us. Reflections of this kind are forced upon one by the performance at the Olympic of 'Our Friends,' a version of M. Sardou's 'Nos Intimes,' in which Mdlle. Beatrice plays the heroine. This play is scarcely more than a literal translation, the few alterations that have been made consisting of slight modifications of what is strongest in the original. Yet the English piece has an apparent indelicacy, not to be seen in the French. The reason for this may in part be found in the different genius of the two languages. Courtship of a married woman, however, though not unknown among us, is less common in England than it is in France. It is sufficiently uncommon, indeed, to give an appearance of absolute unpleasantness to scenes in which illicit proposals to a married woman are direct and unmistakable, instead of being veiled and insidious. This may be justified by the circumstance that the characters and the scene are French. The fact, nevertheless, remains that that which in French creates no strong feeling of discomfort is distinctly disagreeable in English.

The company with which Mdlle. Beatrice plays 'Our Friends' has had much experience in this country. It acts accordingly with more *ensemble* than we are accustomed to find. With recent performances at the Lyceum or the St. James's, it may not challenge comparison. Mdlle. Beatrice is not a Madame Fargueil any more than Mr. Sinclair is a M. Brindreau. Still the entire representation is creditable. It is a pity that Mdlle. Beatrice, who, though wanting in passion, is not wanting in intelligence, sacrifices everything to splendour of dress, a fault from which greater artists than herself are not wholly free. Mr. Horace Wigan acts with effective reserve as *Caussade*. Mr. Sinclair is most creditably free from exaggeration as *Tholosan*. Miss Patty Chapman gives the requisite acidity to the part of *Madame Vigneux*, Mr. John S. Wood is tolerable

as *Vigneux*, and Mr. Wenman, an actor of much promise, is well got up, and acts with some knowledge of character as *Marécat*. As the hero, Maurice, Mr. Frank Harvey shows himself much superior to the average *jeune premier* in an English performance.

Dramatic Gossip.

MR. AND MRS. BOUCICAULT re-appeared on Saturday evening at the Gaiety Theatre, in Mr. Boucicault's recent rendering of 'La Joie fait Peur,' and in his once-famous drama of 'The Colleen Bawn.' The general interpretation of the latter piece was adequate, including Mrs. Boucicault as Eily O'Connor, Miss Lydia Foote as Ann Chute, Mrs. Billington as Mrs. Cregan, Mr. Boucicault as Myles na Coppaleen, Mr. W. Rignold as Hardress Cregan, Mr. Shiel Barry as Danny Mann, and Mr. Leeson as Father Tom.

MR. CHATTERTON is the new lessee of Sadler's Wells Theatre. No less than four London houses are now under his management.

M. ALBERT GLATIGNY, the author of 'Vers les Saules,' has read before the Comédie Française a one-act comedy in verse, entitled 'L'Illustre Brizacier.'

The Committee of the Société des Auteurs Dramatiques has published its reports for the year 1870-1. Against receipts during the previous year of 2,001,763 francs for authors' rights it can this year oppose only 576,463 francs.

A PRIZE of 2,000 francs has been decreed by the Académie Française to M. Henri de Bornier, for his tragedy of 'Agamemnon,' presented at the Théâtre Français, and his lyrics recited at the same theatre during the siege. Among the latter are verses entitled 'Châteaudun,' 'La Petite Bourgeoise,' 'Les Assiéges,' and 'A nos Fleuves.'

A NEW comic opera, entitled 'Die Dorfskotette,' by Herr Heinrich Penn, with music by Herr Joseph Förster, is shortly to be performed at the Strampftheater in Vienna.

'CHRISTIANE,' the four-act play by M. Edmond Gondinet, brought out in Paris a short time ago, has lately been performed at the Vienna Burgtheater, in a German version, by Herr Eduard Mautner.

'NANY,' the new comedy of MM. Meilhac and De Nacac, is in rehearsal at the Théâtre du Parc, in Brussels.

At the Theatre of Pera, Schiller's play of 'The Robbers' has been performed in an Armenian version.

'GRETNAGREEN' is the title of a new ballet in preparation.

NEW YORK telegrams inform us of the entire destruction by fire of Niblo's Garden Theatre.

HERR ANTON LANGER's new play, 'Ein weiblicher Dämon,' has been favourably received at the Vienna Karl-Theater.

ANTIQUARIAN NOTES

Oss.—It may interest your Correspondent, "J. E." to know that the verb "to oss" (to attempt or try) is in common every-day use in various parts of Lancashire, particularly in the low-lying coast district between the Ribble and the Lune, called the "Fylde." It is dying out in some parts of the county, but in Tim Bobbin's time it was in regular use. One of our Lancashire poets says—

A mon that plays a fiddle weel
Should never oss to dee

(never attempt to die). I cannot think, therefore, that it is derived from the Welsh. The word "Hie" is still in daily use in the same district. Thus, if one sends another an errand, and wishes him to make great haste, he sings out "Hie thee." I know no other part of England where this old word is in general use. T. C.

To CORRESPONDENTS.—Excel—C. B.—H. S.—F. C. B.—W. W. O.—received.

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The negotiations for the purchase of these Works were commenced before the present high prices for Coal and Iron; and the valuation of the properties and the terms of the purchase are based on Prices below the rates which have for some time prevailed, and on a fair and moderate estimate of future Prices, and of the actual cost of production.

The purchase-money for the whole of the properties, freehold and leasehold, works, plant, and implements, has been fixed at £10,000,000, of which the Vendors have agreed to receive £200,000. in Debentures secured by mortgage, to be paid off by instalments in three, six, and nine years, with an option to them to exchange one-half of that amount for paid-up Shares at any time within twelve months. The balance of £10,000,000. is payable, £10,000. in Cash by instalments, and £20,000. in Paid-up Shares.

The Stocks of Materials on hand will be taken by Inventory and Valuation, and the balance of £10,000. of the proposed Capital of the Company is estimated to be more than sufficient for the purchase of such Stocks, and for the requisite working Capital.

The Vendors will deposit in the names of Trustees, £10,000. in Cash or paid-up Shares of the Company, as a guarantee that the net profits will, within five years, amount to a sum equal to an average profit on the paid-up Capital of the Company of ten per cent. per annum for that term.

The whole of the Properties are purchased by the Company from Messrs. John Brogden & Sons, for the amount of the Valuation of Messrs. William Adams & J. Forster Brown, of Cardiff, without any intermediate profit, and the total charge for Brokerage and Agency in the establishment of the Company will not exceed one per cent. on the Capital.

Application for Shares may be made on the accompanying form, and in all cases where no allotment is made the deposit will be returned.

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London, May 10th, 1872.

FORM OF APPLICATION FOR SHARES.

To the Directors of the Llynvi, Tondu, and Ogmore Coal and Iron Company, Limited.

GENTLEMEN,

Having paid to your Bankers the Sum of Pounds, being a deposit of 2/- per Share, I hereby request that you will allot me Shares of 50/- each in the above Company, and I hereby agree to accept such Shares, or any smaller number that you may allot to me, and to pay the further Sum of 10/- per Share on Allotment; and I authorize you to place my name upon the Register of Shareholders for the Shares so allotted.

I am, Gentlemen,

Your obedient Servant,

Surname and Christian Names in full _____
Residence _____
Profession or Business _____
Date _____

(Addition to be Signed by Applicant desirous to pay up the Shares in full on Allotment.)

I desire to pay up the Shares allotted to me in full on Allotment, receiving Interest at the rate of 5/- per cent. per Annum on the amount paid in excess of Calls for the time being.

Signature _____

This Form of Application, when duly signed by the Applicant, may be addressed with the Deposit to—The Union Bank of London, Princes-street, London, E.C.

The Manchester and County Bank, Manchester.
The National Bank of Scotland, London, Edinburgh, and Branches.

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FROM AGRAM to ZARA. II. By ARTHUR J. PATTERSON.
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